

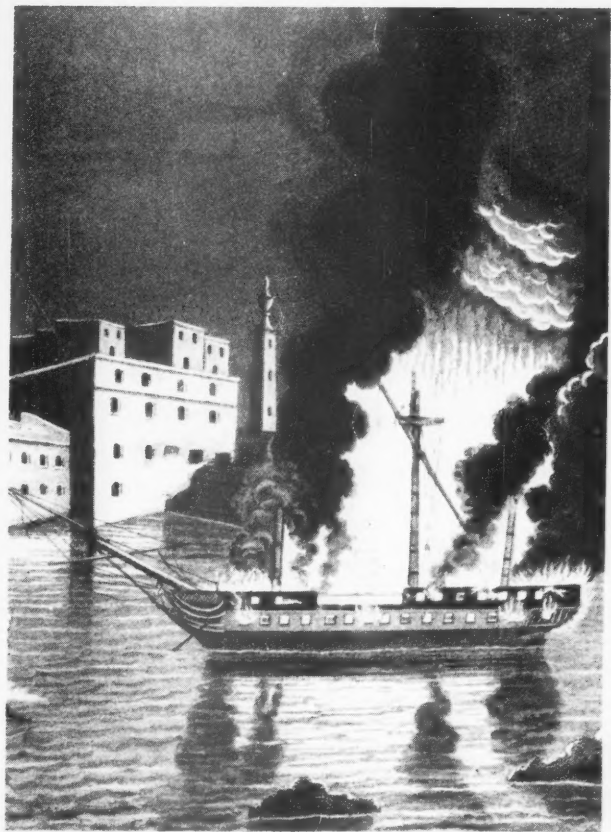
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# Art in America

DECEMBER, 1955

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## THE COVER:

"Burning of the Frigate Philadelphia in the Harbour of Tripoli, 16th Feb. 1804." Detail of Aquatint engraved and published by Francis Kary, New York, 1808. *Collection of Irving S. Olds, New York.*

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The needlework picture is a series of stitches no longer made. Colonial ladies copied their art from various prints come from the far corners of the earth. This one is copied from an English print or woodcut and is made in colors of green, blue, light and darker browns and a bit of yellow and black. The frame is black and seems to be the original frame in which the needlework was mounted.



Connecticut furniture has a flavor all of its own. It is probably the most AMERICAN of all furniture made in New England. This small lowboy is of Connecticut origin and is made of cherry wood and butter-nut wood. Time has mellowed it into one color which is a soft nut brown with a good patina. The brasses are the original etched ones of the period which is about 1710-1720.

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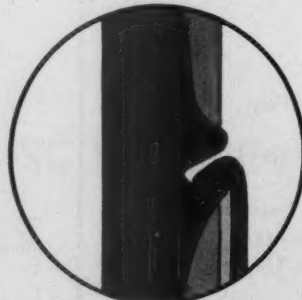
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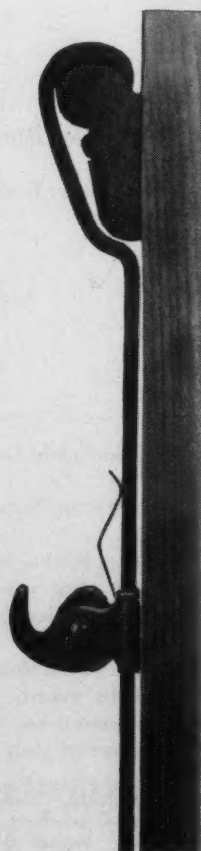
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**Fig. 1.** Detail of Daguerre's 1839 daguerreotype, showing a man having his shoes shined. This is the earliest known photograph of a human being.

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Fig. 2. Paris Boulevard. Daguerreotype taken by Louis Jacques Mandé Daguerre in 1839, and sent by him to the King of Bavaria. The original, formerly in the Nationalmuseum, Munich, was destroyed during World War II.

## ***The Development of*** **Action Photography**

BY BEAUMONT NEWHALL

Photography today is of the instant. Modern technology has refined the primitive techniques of Daguerre and Talbot so that it is now possible for anyone to take a photograph in the thousandth part of a second. Snapshot is a word synonymous with photography of the most casual kind. And we have learned to depend on the camera as a way of intensifying and even supplementing our vision.

What we take for granted is the culmination of photography's first fifty years, which was marked by the invention and pioneer development of moving pictures in the 1880's. Paradoxically, before man could re-create time with the moving picture camera and projector, he first had to learn to sus-

pend time. To trace the history of this accomplishment, and the effect which it had upon the visual arts, we must put ourselves first in the position of those who, for the first time, looked upon photographs.

In the winter of 1838-39 Louis Jacques Mandé Daguerre showed to an astonished world the results of his researches, begun more than a decade earlier with the assistance of his late partner, Nicéphore Niépce. Incredulity was the universal reaction of those who looked at Daguerre's first daguerreotypes, of buildings and streets in Paris, and of still life in his studio. They found it unbelievable that such an amount of detail could be recorded in one pic-





Fig. 3. Ruins of the American Hotel, Buffalo, 1850. Daguerreotype, perhaps the world's first news photograph including people. *Buffalo Historical Society.*

ture. Even the magnifying glass which Daguerre, ever the showman, thrust into the hands of his visitors, failed to exhaust the details.

Samuel F. B. Morse, the American painter and inventor of an electric telegraph system, was one of those who beheld these incunabulae of photography. "They are produced on a metallic surface, the principal pieces about 7 inches by 5, and they resemble aquatint engravings; for they are in simple *chiaro oscuro*, and not in colors. But the exquisite minuteness of the delineation cannot be conceived. No painting or engraving ever approached it."

However accurate, and however detailed, the drawing of the camera was the one aspect of the

invention that did not particularly impress the men of 1839. They were long familiar with exact perspective. Daguerre's pictures fitted perfectly the picture ideals of a generation used to the exact perspective of such painters as Canaletto. So far as the representation of space was concerned, photography was the culmination of a search which had begun in the Renaissance for a means to create exact, illusionistic perspective. Nor was the use of the camera itself new to them; by the 18th century the *camera obscura* — essentially a box camera fitted with a ground glass screen on which the image of the lens was thrown — was a common tool for draftsmen. They simply traced, on translucent

paper, the outlines of the image.

But Daguerre showed how exact perspective and seemingly inexhaustible detail could be recorded automatically, and in an incredibly short space of time. To us, the 15 or 45 minutes exposure time of the first daguerreotypes seems excessively long. But to Daguerre's contemporaries, the very fact that a picture could be produced in minutes was miraculous.

To set limits on the time needed to make a picture was something new. That Daguerre could take three

pictures of the same subject at morning, noon, and towards dusk so accurately that the time of day could be judged by the lighting, was wholly novel. From photographers, perhaps, artists borrowed the concept of exposure time. Eugène Delacroix told Baudelaire that no artist could make great paintings unless he could draw a man falling from the roof by the time he hit the ground. Soon the impressionist Claude Monet was setting up, not one easel before cathedrals and landscapes, but several. Canvas number one he would paint only from, say,

Fig. 4. Broadway, New York, from Barnum's Museum. Stereograph, described by Oliver Wendell Holmes in 1861 as "Mr. Anthony's miraculous instantaneous View." *George Eastman House, Rochester.*

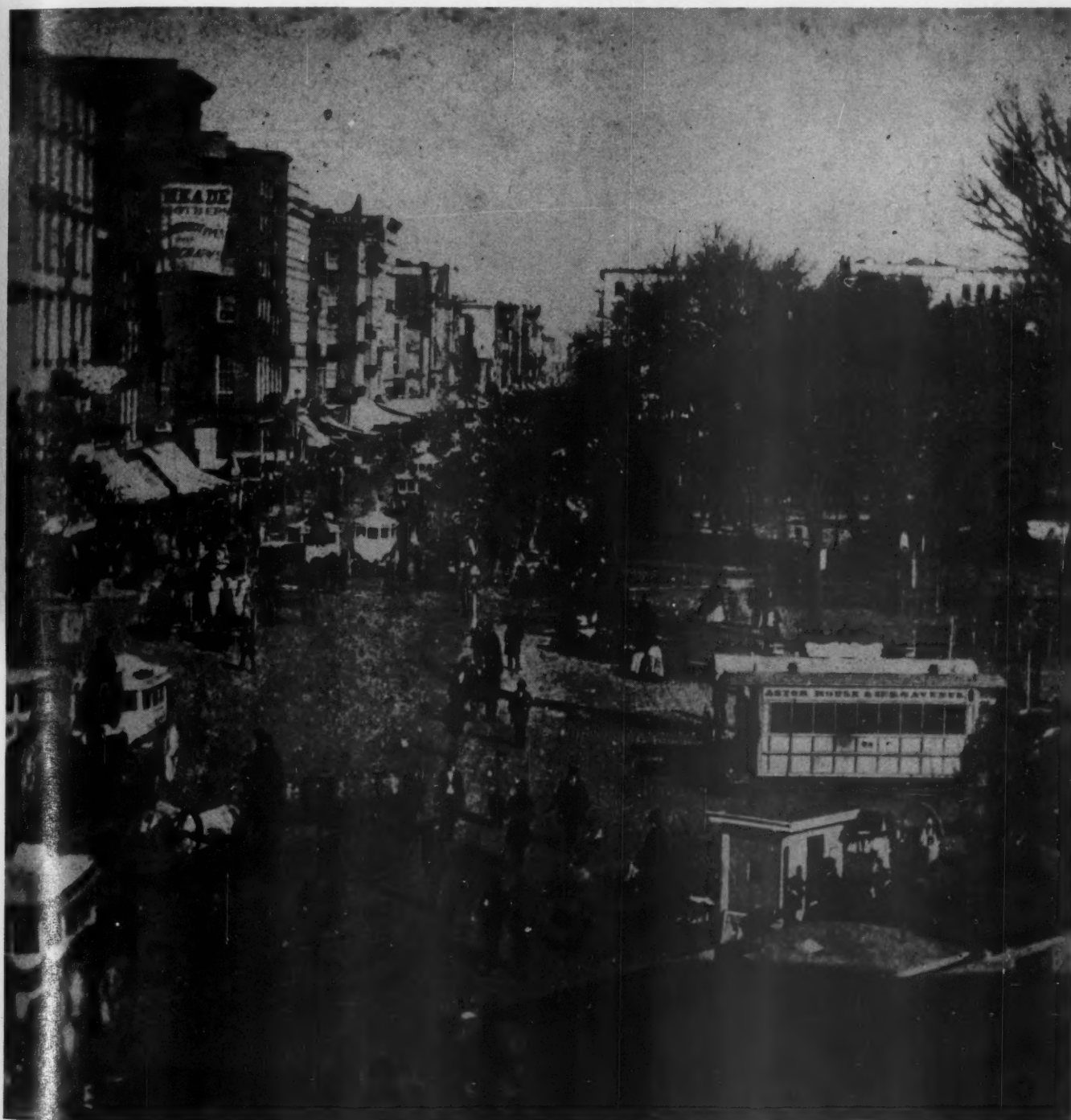






Fig. 5. The Phenakistoscope. Lithograph by Gavarni. Drawings on a slotted disk were examined through the slots or holes against a mirror, thus creating the illusion of motion. George Eastman House, Rochester.

2 to 3 p.m., canvas two from 3 to 4, and so on. Every day he would paint the same scene at the same hour in the endeavor to represent the exact lighting of a definite time of day.

Public enthusiasm for Daguerre's pictures was tempered by two major criticisms. Not only were they uncolored, but busy streets, thronged with traffic, appeared deserted, and Paris seemed a ghost city. The reason for this lay in the long exposure. The images of moving objects did not lie upon the sensitive plate long enough to have any effect upon it. "Objects moving are not impressed," Morse wrote. "The Boulevard, so constantly filled with a moving throng of pedestrians and carriages was perfectly solitary, except an individual who was having his boots brushed. His feet were compelled, of course, to be stationary for some time, one being on the box of the boot black, and the other on the ground. Consequently his boots and legs were well defined, but he is without body or head, because these were in motion." The daguerreotype which Morse saw no longer exists. Daguerre gave it to the King of Bavaria, and it was deposited in the Na-

tionalmuseum in Munich. During World War II it perished when the museum was bombed (Figs. 1 and 2).

Critics feared that Daguerre's process would never succeed in securing the image of moving objects. They despaired that even foliage could not be rendered, because the slightest wind blew the leaves about during the exposure, destroying the nicety of outline desired. Daguerre himself gave no hope that portraits could be made by his process, for it was unthinkable that a person could hold himself rigid and immobile for minutes on end.

But scientists at once stepped in to help the artist to perfect the technique. New lenses were designed to pass more light, so that the image on the sensitive plate was more brilliant. The plate itself was made yet more sensitive by chemical treatment. Within two years the exposure was reduced from minutes to seconds, and portraits were made all over the world. Even so, exposures were uncomfortably long, and the sitters were posed in rigid positions, their heads supported by iron rests.

Out of doors a daguerreotypist would now and then succeed in making a street scene at an exposure short enough to include people. One of the most remarkable which has come down to us shows the ruins of a hotel fire in Buffalo, New York, in 1850 (Fig. 3). Without this certain documentation it would be hard to believe that the picture — one of the first news photographs ever taken — was made over a century ago. Almost all of the bystanders are recorded in sharp detail; only a few have left the ghost-like images described by Morse.

As this kind of photograph became more common, people became used to a new kind of composition, which was haphazard and accidental. No trained artist would have spent the time drawing this scene without composing it in a more pleasing and effective way.

By the time the Civil War broke out in America, stereoscopic photographs were taken in New York showing clearly and distinctly pedestrians walking along the sidewalks and wagons and buses and horse carts headed uptown and downtown. These pictures were revelations. Here is how Oliver Wendell Holmes described one of them (Fig. 4), in the *Atlantic Monthly*, July, 1861:

"This is Mr. Anthony's miraculous instantaneous view in Broadway. . . . It is the oriental story of the petrified city made real to our eyes. . . . What a wonder it is, this snatch at the central life of a



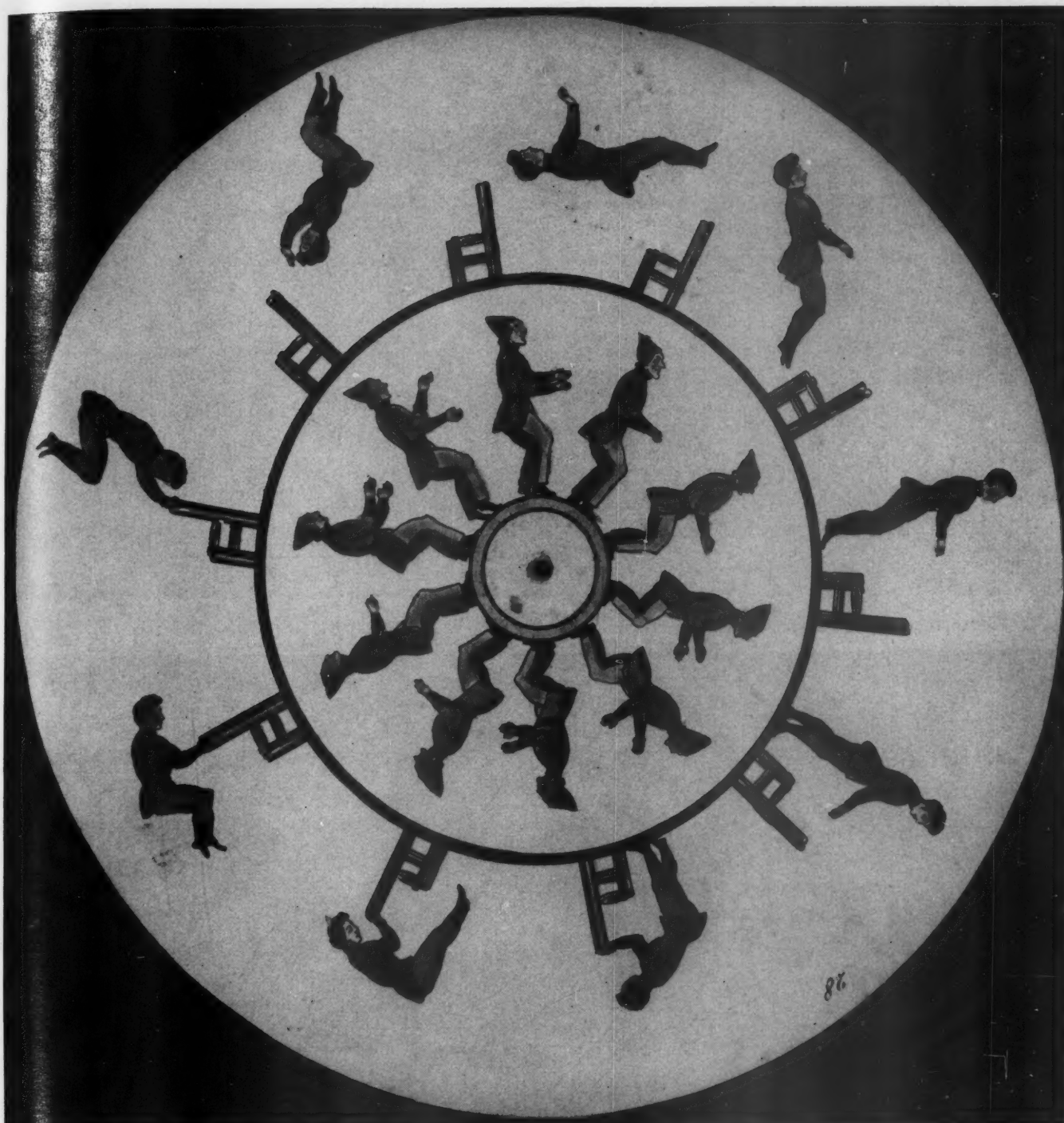


Fig. 6. Drawings for the Phenakistoscope, made by Joseph Plateau in 1833. *George Eastman House, Rochester.*

mighty city as it rushed by in all its multitudinous complexity of movement! Hundreds of objects in this picture could be identified in a court of law by their owners. There stands Car No. 33 of the Astor House and Twenty-Seventh Street Fourth Avenue line. The old woman would miss an apple from that pile which you see glistening on her stand. The gentleman between the two others will no doubt remember that he had a headache the next morning, after this walk he is taking. Notice the caution with which the man driving the dapple-grey horse in a cart loaded with barrels holds his

reins — wide apart, one in each hand. . . . Nay, look into Car No. 33 and you may see passengers; — is that a young woman's face turned toward you looking out of the window? . . . What a fearfully suggestive picture! It is a leaf torn from the book of God's recording angel."

Photographs of this type were made in Scotland and in France; their small size, suitable for viewing in stereoscopes, allowed large diameter lenses, which passed a relatively large amount of light, to be used on the cameras; thus the photographer could give short exposures. They pointed the way to a new

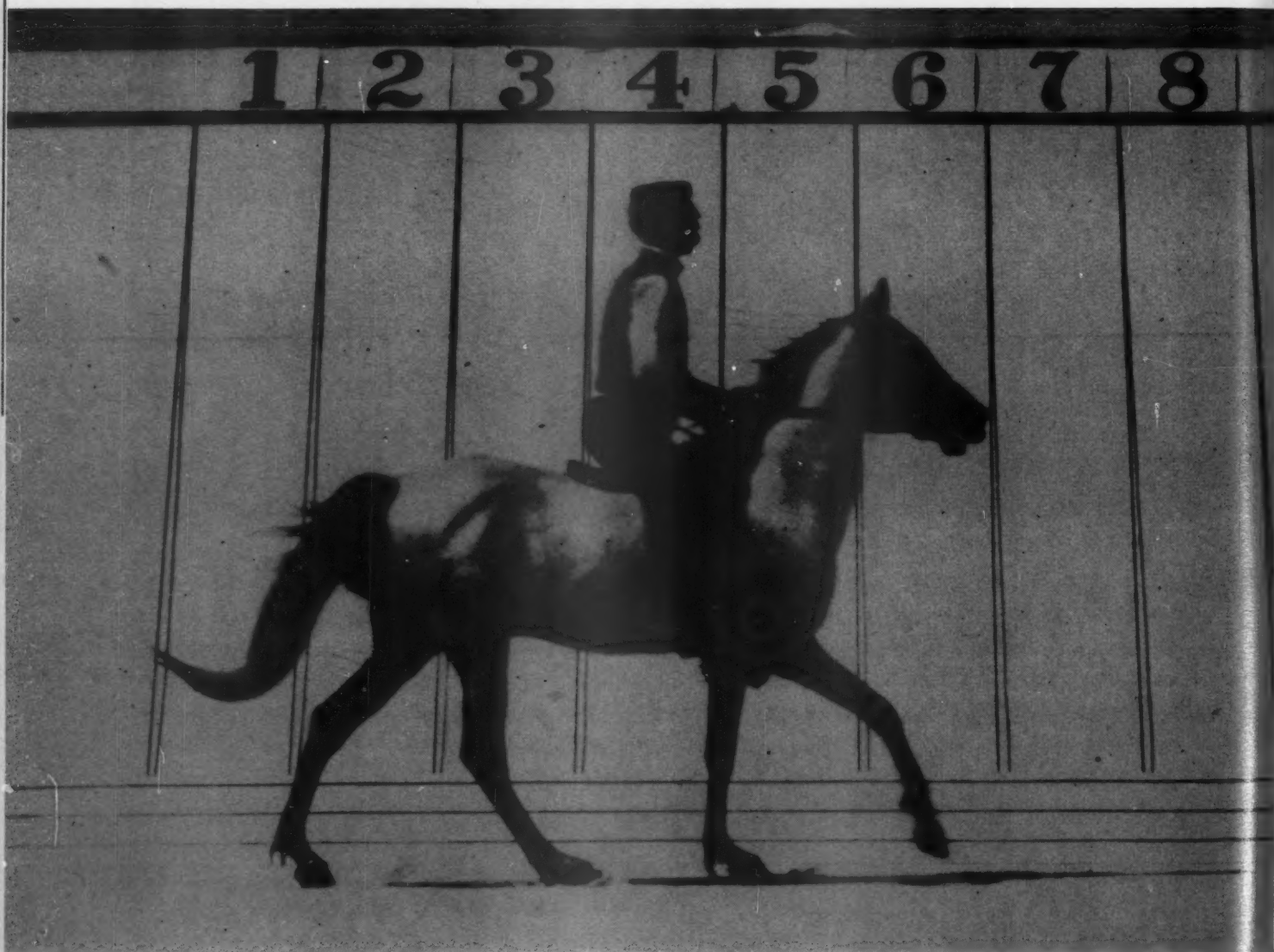
type of photography, of which Sir John Herschel was the herald. "What I have to propose," he wrote in 1860, "may appear a dream; but it has at least the merit of being a possible, and, perhaps, a realizable one — realizable, that is to say, by an adequate sacrifice of time, trouble, mechanism and outlay. It is the stereoscopic representation of scenes in action — the vivid and lifelike reproduction and handing down to the latest posterity of any transaction in real life — a battle, a debate, a public solemnity, a pugilistic conflict, a harvest home, a launch — anything, in short, where any matter of interest is enacted within a reasonably short time, which may be seen from a single viewpoint.

"I take for granted nothing more than . . . the possibility of taking a photograph, as it were, by a snap-shot — of securing a picture in a tenth of a second of time; and . . . that a mechanism is pos-

sible . . . by which a prepared plate may be presented, focussed, impressed, displaced, numbered, secured in the dark, and replaced by another within two or three tenths of a second." Herschel went on to say that these plates would be presented on the phenakistoscope; if they were in color, the illusion would be complete.

The phenakistoscope which Herschel refers to was an apparatus for viewing hand drawn pictures in motion (Fig. 5). It was invented by Joseph Plateau in 1833 to demonstrate the theory of persistence of vision. All our senses are retentive: remove the rose and the scent lingers; pain is felt after the hot iron is touched. The same is true of our vision. If we view one image after another, in rapid succession, the mind still sees the first while the second is being received upon the retina, and the two blend. Twirl a card with a drawing of a

Fig. 7. Trotter "Abe Edgington" photographed by Eadweard Muybridge in 1878. *George Eastman House, Rochester.*





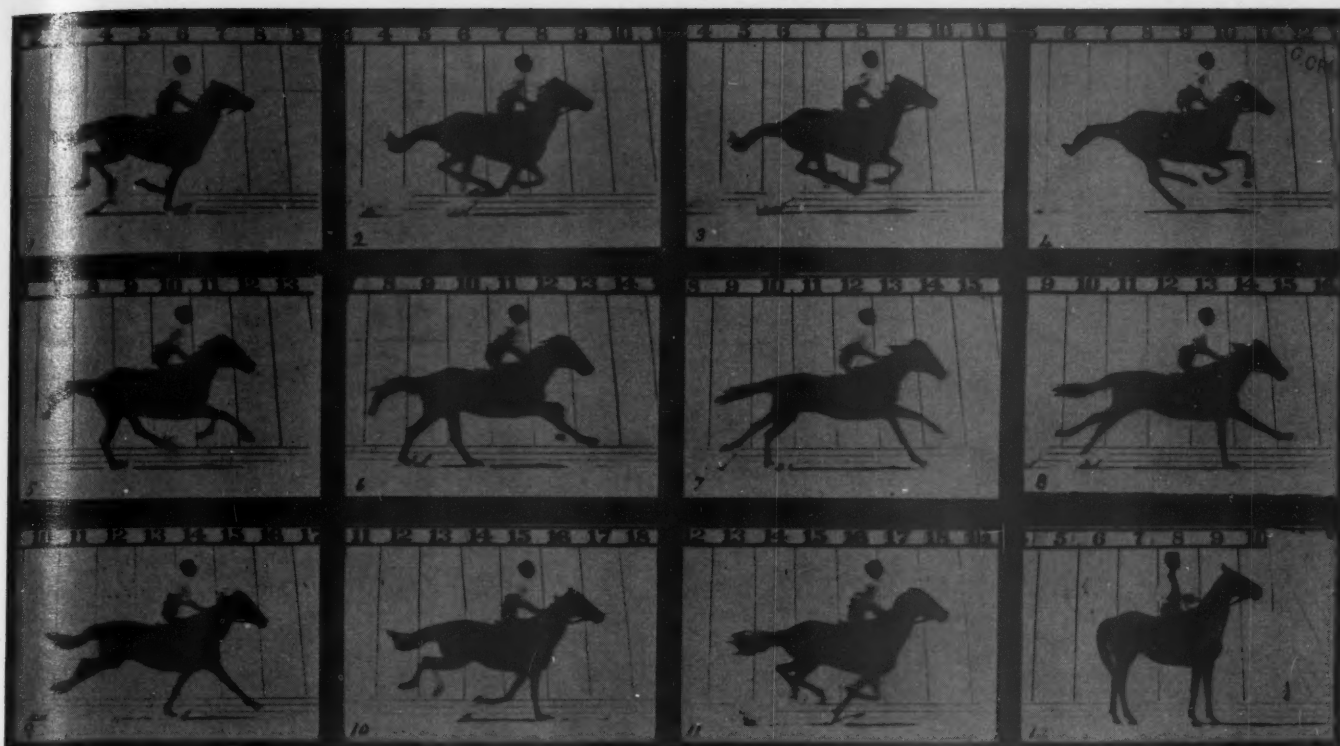


Fig. 8. Racing mare "Sallie Gardner" galloping. Photographed by Eadweard Muybridge in 1878. George Eastman House, Rochester.

bird on one side and a cage upon the other; the bird appears to be caged. The phenakistoscope was a slotted disk, on which were drawn pictures of successive phases of a simple action, such as a tumbler somersaulting (Fig. 6). First he is drawn standing, then stooping, then leaping, then suspended in space upside down, and so on until once again he stands. The pictures, drawn on the disk, are viewed against a mirror, through the slots, while the disk is whirled.

It is obvious, as Herschel observed, that photographs could be used instead of drawings in the phenakistoscope or the similar zoetrope — if a series of them could be made.

The first attempt appears to have been made by a Philadelphian, Coleman Sellers, for use in his kinematoscope, which he patented in 1861. He posed models in successive phases of action, made photographs of them by time exposure, and put the pictures in his animation device. But these were far from the "snap-shots" Herschel had in mind. Reality could not be re-created, and the action was wholly synthetic.

Photographers had to learn to stop violent action in its tracks, not once, but 16 times a second, before the moving pictures became a reality. Time had to be suspended before it could be re-created.

Painters were already occupied with the split-

second vision. The romantics selected the most violent action for their great canvases. Degas chose the most dynamic of models, ballet girls, for his favorite subjects, and in a painting of 1880 showed a falling theatre curtain, in arrested motion, a yard or so above the stage.

However, it was not an artist, but a millionaire sportsman and horse lover who pushed photography into the split second, thus opening a new world of vision.

In 1873 Leland Stanford, ex-Governor of California, wanted to have photographs taken of one of his horses in full gallop. At the suggestion of a newspaper editor he asked Eadweard Muybridge, a skilful photographer who had emigrated to California from England in the 1850s, to make experiments. Muybridge's first attempts were described in the *San Francisco Alta* for April 17, 1873: "All the sheets in the neighborhood of the stable were procured to make a white ground to reflect the object, and 'Occident' was after a while trained to go over the white cloth without flinching; then came the question how could an impression be transfixed of a body moving at the rate of thirty-eight feet to the second. The first experiment of opening and closing the camera on the first day left no result; the second day, with increased velocity in opening and closing, a shadow was caught. On the



third day, Mr. Muybridge, having studied the matter thoroughly, contrived to have two boards slip past each other by touching a spring, and in so doing to leave an eighth of an inch opening for the five-hundredth part of a second, as the horse passed, and by an arrangement of double lenses, crossed, secured a negative that shows 'Occident' in full motion — a perfect likeness of the celebrated horse. The space of time was so small that the spokes of the wheels of the sulky were caught as if they were not in motion."

Of this first attempt, no example appears to have survived. However by 1877 Muybridge had repeated his experiment, again with the famous horse 'Occident.' But when it was published, the picture was laughed at as humbug. "The driver . . . is not driving a horse, he is sitting for his photograph. He is stiff, unnatural; he does not encourage his horse; he would lean forward were he driving at the rate of 36 feet per second; he would be alive with move-

ment, and the 'hie yar' would, as it were, ring in our ears." The photograph was admittedly retouched and therefore failed completely to convince.

Muybridge began anew, and during the summer of 1878 was using, not one, but a battery of twelve cameras. Each was fitted with a guillotine shutter operated by a rubber band. When tensed, the shutter was closed. An electromagnet was adjusted to release the shutter. Wires were stretched across the track, opposite each camera, and when the iron rims of the wheel of the sulky touched the wires, the electric circuit was closed and the shutters were in turn released.

On Saturday, June 15, 1878, Leland Stanford invited the sports writers of the San Francisco newspapers to visit Menlo Park and see for themselves how Muybridge operated. It was a damp, foggy day when the party left San Francisco. But when they arrived at Menlo Park the sun was shining brilliantly. The track was as dazzling as new fallen



Fig. 9. High Jump. From Muybridge's *Animal Locomotion*, 1888. George Eastman House, Rochester.

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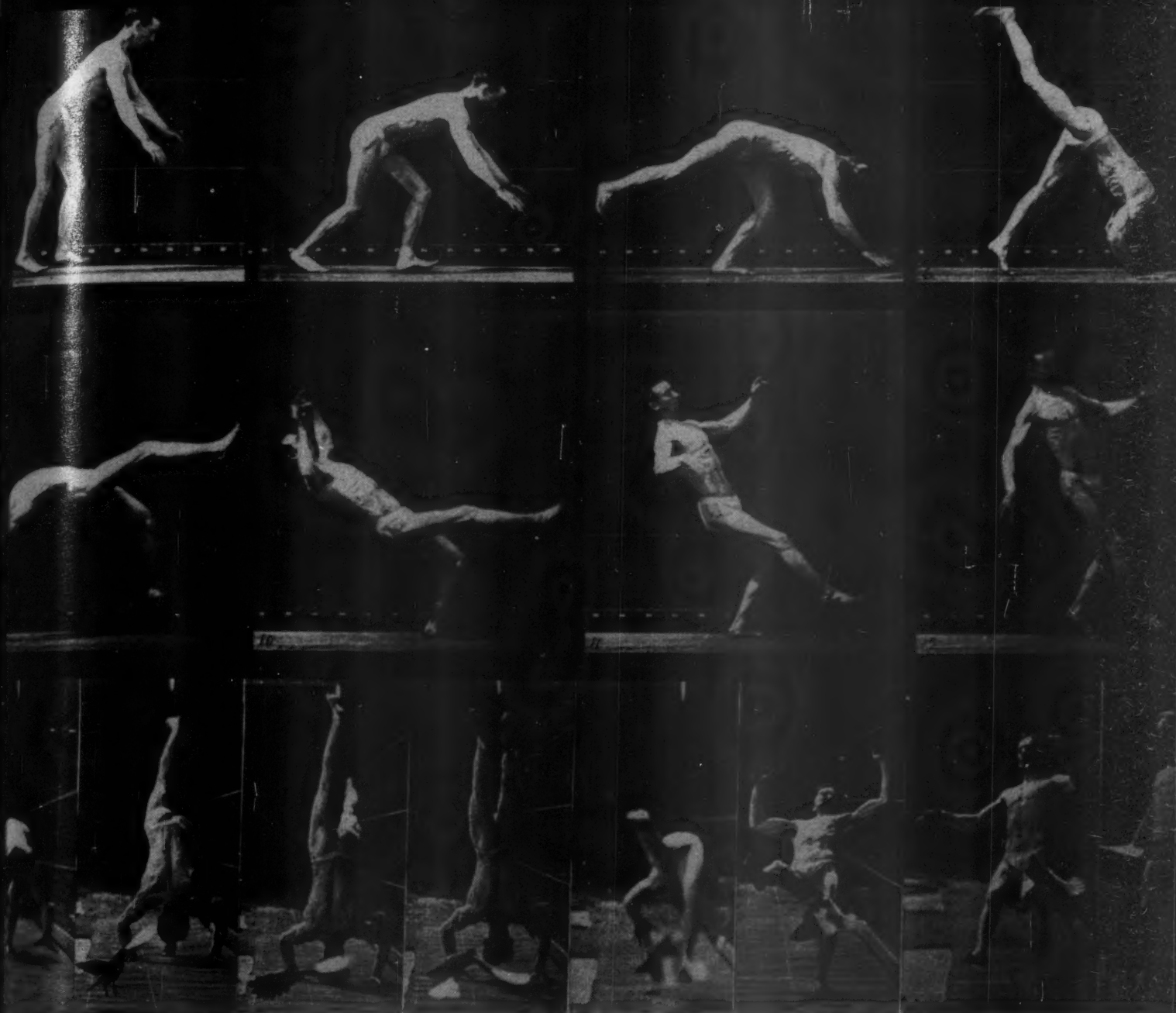


Fig. 10. Plate from Muybridge's *Animal Locomotion*, 1888. George Eastman House, Rochester.

snow, for powdered lime had been sprinkled on it to reflect as much light as possible. A screen, covered with rock salt, was set up opposite the twelve cameras. The sports writer of the *California Rural Press* described the demonstration:

"The trotter 'Abe Edgington' was brought out . . . and after being warmed up a little over the track, after the apparatus was all ready, he was put to a 2:20 [minutes per mile] speed past the screen (Fig. 7). He came down the track in splendid style, with a good, square motion and firm trot. As soon as the wheel struck wire No. 1, camera No. 1 was closed . . . and the first picture was taken; when it struck No. 2 the second camera had the second picture, and so on until 12 pictures were taken 21 inches apart. The sound of the slides closing was like a

continuous roll, so quickly was the feat accomplished. . . . In photographing a running horse . . . fine black threads were placed across the track and connected so that the armatures would release the slides as before. The racing mare 'Sallie Gardner,' a handsome animal, was brought out and the threads placed so as to strike her breast as she went by. The instruments were made ready, the signal given; and she came rushing down the track like a whirlwind (Fig. 8). When the mare broke the eighth or ninth thread she became aware of something across her breast, and gave a wild bound in the air, breaking the saddle girth as she left the ground. This gave a curious picture of the mare with her legs wildly spread and the broken girth swinging in the air just as it is separating."



Fig. 11. Plate from Muybridge's *Animal Locomotion*, 1888. George Eastman House, Rochester.



Muybridge, who was using the wet plate process, developed the negatives at once, and showed them to the visitors. Although they measured only one half by three-quarters of an inch, they were convincing. One reporter wrote: "They presented the most incongruous attitudes that ever could be conceived by a disjointed imagination, and they are as unlike that fine flowing stride we usually see depicted in our race horses as are the movements of a delapidated marionette."

The photographs were published in America, England, France and Germany. "Looking at them," wrote the editor of the *Philadelphia Photographer*, January, 1879, "and giving them the real sober thought they deserve — *going into them*, as it were, — as if you were the driver, is enough to turn your brain. We imbibe all the energy of the horse. We stretch our imagination to its maximum, and are forced to cry '*stop*.' Mr. Muybridge, you have caught more *motion* in your photographs than any previous camera ever dreamed of."

For centuries artists had represented the horse in gallop with front legs reaching forward and hind legs straight behind — in the attitude of the conventional hobby horse. These photographs showed that the only time all four feet are off the ground at once in the gallop is that awkward, static moment when they are bunched together beneath the belly.

It is often stated that the world first learned how a horse gallops from the Muybridge photographs. This is not true. Such an artist as Théodore Géricault was too exact an observer, and too passionate a lover of horses, not to have known. Examine his sketchbooks, and you will see that the attitudes which seemed so strange in the published photographs were known to him. In his finished paintings he followed convention, simply for artistic effect. The attitudes were known to a French cavalry officer named Wachter. He drew the attitudes as he reasoned them out upon the slotted disk of a phenakistoscope in 1867. When the disk is spun against a mirror, and the pictures looked at through slits, the horse still gallops prettily.

But no one paid attention to these observations. It took the dramatic publication of the Muybridge photographs to interest the world. Artists at once began to accept or reject the new evidence. Meissonier, especially, was fascinated. He had tried with the pencil to do what Muybridge did with the camera. It is said that he had rails beside a race-

track on which ran a handcar. As the horse trotted, the artist was pushed along beside him and made sketches as quickly as he could. When Meissonier saw the Muybridge photographs he got in touch with him immediately, and invited him to France.

To prove to skeptics that his photographs were indeed correct, Muybridge devised a projection lantern combined with a zoetrope, which he named the zoogyroscope. He mounted his photographs on glass disks and the magic lantern was fitted with a shutter. As the disk was turned, the pictures were flashed on the screen intermittently, one after another, in rapid succession. At the speed of 16 or more per second, the eye could no longer see the separate images; they blended to form a complete illusion of motion. On May 4, 1880, Muybridge gave a private showing of his zoogyroscope at the San Francisco Art Association. "Nothing was wanting but the clatter of the hoofs upon the turf and an occasional breath of steam from the nostrils, to make the spectator believe that he had before him the genuine flesh-and-blood steeds," wrote the *San Francisco Call*. "In the views of hurdle-leaping the simulation was still more admirable, even to the motion of the tail as the animal gathered for the jump, the raising of his head, all were there." And the *San Francisco Alta* reported: "Horses of life-size were represented running, trotting and jumping; men, deer, bulls and dogs ran with all the motions of life; horses were shown running past each other in different directions, and other wonderful and ludicrous movements were exhibited. Mr. Muybridge has laid the foundation of a new method of entertaining the people, and we predict that his instantaneous photographic, magic-lantern zoetrope will make the round of the civilized world."

But although Muybridge was the first person to present photographic moving pictures to an audience, he was not to perfect his invention. His interest lay in the analysis rather than the synthesis of motion, and he proceeded to refine, at the University of Pennsylvania, in Philadelphia, his technique for stopping action so that its phases could be studied by physiologists and artists. He took hundreds of sequence photographs of men, women, children, and animals in all conceivable types of motion. The results of his labors were published in 791 folio plates, printed in collotype in 1888 from his negatives, all made in 1885. It was Muybridge's intention that his prodigious work, *Animal Locomotion*, should serve as an atlas for artists. Consequently the major-



Fig. 12. "Winter on Fifth Avenue," taken by Alfred Stieglitz with a hand camera in 1893. Photogravure, George Eastman House, Rochester.



ity of models are photographed in the nude (Figs. 9, 10, 11).

Muybridge's photographs were taken under special circumstances, with special equipment, in a specially built outdoor studio. They are not snapshots, in our sense of the word, and the technique used to make them was vastly more cumbersome than the camera which Sir John Herschel envisaged. Only a heavy subsidy from the University of Pennsylvania made possible the project.

But, at this very time, new cameras and new sensitive materials began to appear in bewildering number. With the new gelatin dry plate exposures of a twentieth of a second or even less became routine. Cameras were built in the shape of boxes. Since they had neither bellows, nor tripod, and could be pointed and focused without the photographer having to duck under the traditional black cloth, they could be used inconspicuously. They were cheap, and could be used by almost anyone.

In 1888 George Eastman brought out a different

kind of box camera which he named the Kodak. Instead of glass plates it took a roll of sensitized material. When the film was used up, the entire camera was sent to Rochester, New York, where the film was processed and one print made from each negative.

Armed with these new cameras, people everywhere began to take a new kind of photograph: the casual snapshot (see Fig. 13). Their goal was not to create a picture which would be looked upon as artistic, but simply to make a record of something that interested them. As Albert Londe, in his treatise *La Photographie instantanée* (1896) wrote, "there are two ways of considering instantaneous photography. The first is to try to make a beautiful reproduction of some animated scene or other; the second is to exploit the instantaneous. In the first, we try to make a beautiful reproduction of some animated scene or other; in the second, we try to take, in passing, everything which presents itself unexpectedly to our sight, [text continued on page 54]



Fig. 13. Typical snapshot taken with George Eastman's Kodak camera of 1888. The scene is in Rochester, New York, and the negative was probably a test exposure. *George Eastman House, Rochester.*





Fig. 1. Aquatint: "Constellation & L'Insurgent — The Chase." Painted and engraved by Edward Savage. Published at Philadelphia, May 20, 1799.

## Early American Naval Prints

BY IRVING S. OLDS

One may wonder what determines the scope and character of any private collection in the field of art. The things that appeal to the collector usually furnish the answer. Lack of funds may exercise a restraining influence, and, of course, no one can assemble a collection if material in the chosen area is not available.

A collector of naval prints has a broad range within which to indulge his collecting aspirations. He may choose the entire period of naval history; or he may limit his activities to representations of the naval engagements of a particular country, or of a particular war, or even of a single battle; or he may confine his collecting to the works of American artists and engravers, or those of the print-makers of some other nation. The collection, from

which a few prints are mentioned in this article, started more than thirty years ago in an attempt to gather the various engravings relating to the Battle of Lake Erie. That was a natural ambition, the author's birthplace having been Erie, Pennsylvania, where a major part of Perry's fleet was constructed in the War of 1812. While this objective has not yet fully been attained, the author became so engrossed with the thrilling story of the early days of the United States Navy and so fascinated by the contemporaneous prints illustrating the stirring events of that period as to want to branch out and include within his search views of the American Navy from its origin at the time of the Revolutionary War through the War with Algiers in 1815.

Naval prints of this character are both of foreign



Fig. 2. Aquatint: "Action between the Constellation and L'Insurgent — On the 9th February 1799." Painted and engraved by Edward Savage. Published at Philadelphia, May 20, 1799.

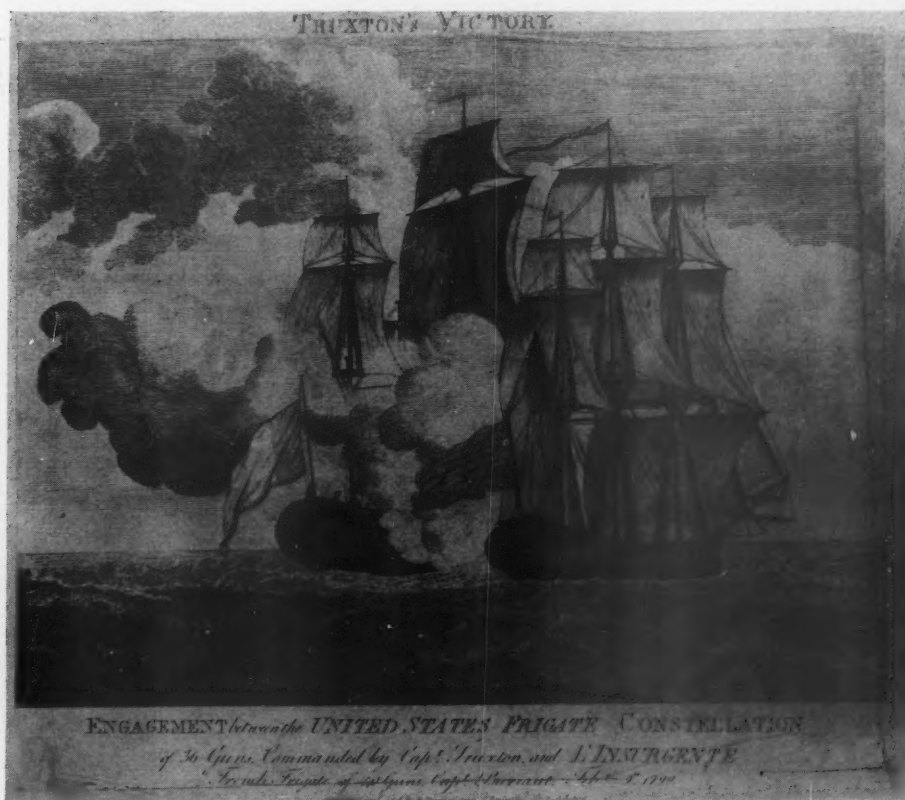


Fig. 3. Line engraving: "Truxton's Victory. Engagement between . . . Constellation . . . and L'Insurgente . . . Feb. 9th, 1799." Published by E. Pember and S. Luzerder, Philadelphia, probably in 1799.



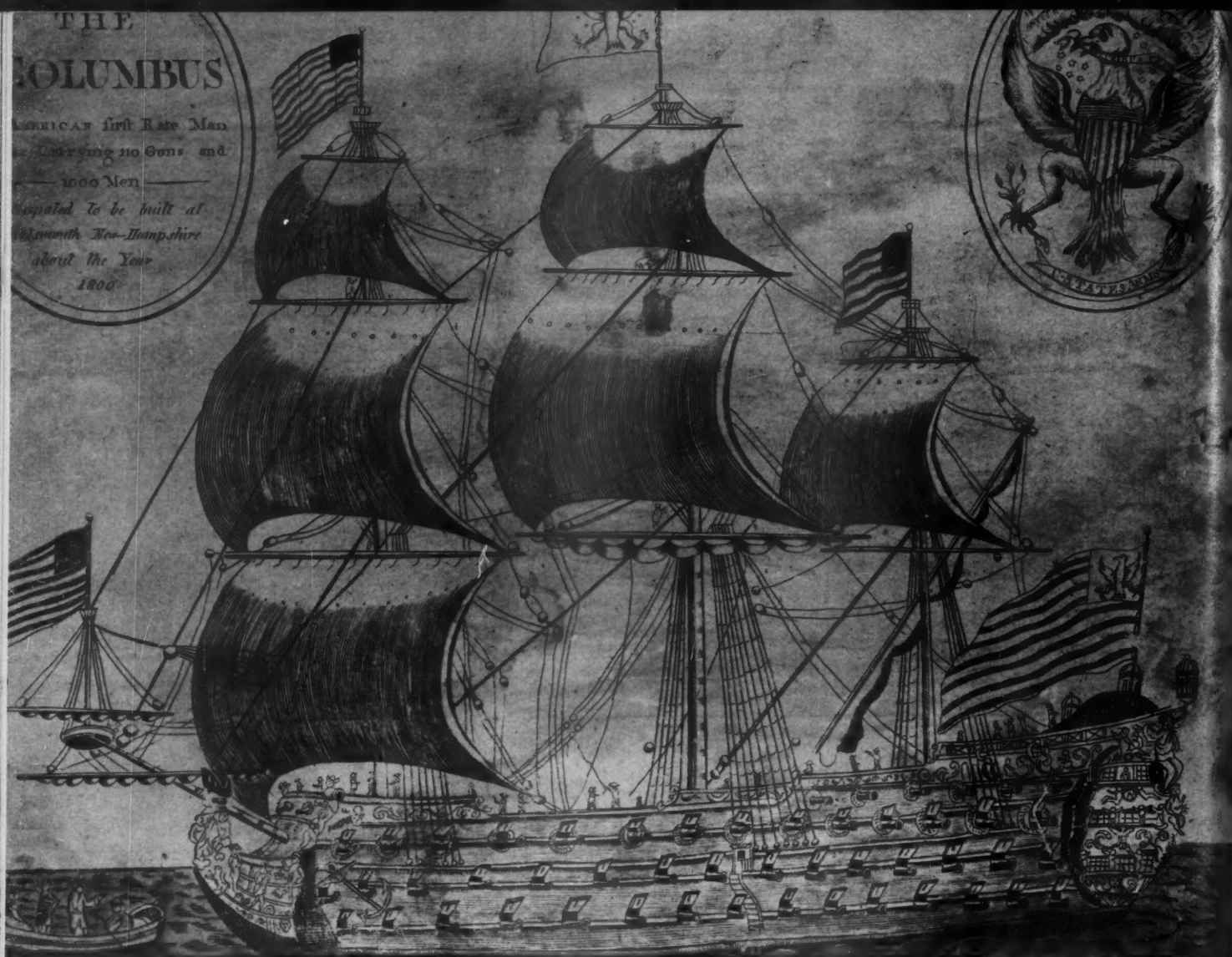


Fig. 4. Line engraving: "The Columbus An American first Rate Man of War . . . Anticipated to be built at Portsmouth New-Hampshire about the Year 1800." Artist and engraver not known. Probably published in 1798 or 1799.

and American origin. This article, however, will be limited to a few rare prints in the latter category, as readers of this publication are probably more interested in engraving as it developed in this country.

History records two outstanding naval actions during the Revolutionary War both graphically represented in English prints of the period, one the defeat of the Continental fleet on Lake Champlain commanded by Benedict Arnold in October 1776, and the other John Paul Jones' never-to-be-forgotten engagement with the British ship *Serapis* off the English Coast on September 23, 1779. It is regrettable that there is no contemporary American engraving of either battle. These actions on water, gallant as they now appear to us, seem to have had no interest for American engravers of that day, such as Paul Revere and Amos Doolittle.

It was not until the Quasi-War with France in 1799 that a naval battle was depicted by an Ameri-

can engraver. Edward Savage of Philadelphia published in May of that year a pair of aquatints of the action between the American frigate *Constellation* and the French frigate *L'Insurgente*, fought in the West Indies on February 9, 1799 (Figs. 1 and 2). These prints, engraved by Savage after his own paintings, were probably the first aquatints made in the United States. Savage, who had previously painted several portraits of George Washington, wrote Washington on June 17, 1799, stating: "This last winter I discovered the method of Engraving with aquafortis. In order to prove my experiment I executed two prints . . . in that stile of Engraving." These are the two prints, which appear to be quite remarkable experiments.

A less artistic engraving from a less skilled hand is another view of this same action. It is entitled "Truxton's Victory," and was published and sold by E. Pember and S. Luzerder, of Philadelphia (Fig. 3). The identity of the engraver is not dis-



Preparation for **WAR** to defend Commerce.  
*The Swedish Church Southwark with the building of the FRIGATE PHILADELPHIA.*

Fig. 5. Line engraving: "Preparation for War to defend Commerce . . . building of the Frigate Philadelphia." Drawn and engraved by William Birch & Son. Published at Philadelphia, 1800.

closed. He may well have been either Pember or Luzerder. Circumstantial evidence leads to the conclusion that this print was issued in 1799, when interest in the capture of the French ship by one of our new frigates was still high. Several of the relatively few copies which have survived contain on the reverse side a print of the death of Washington. The reverse view on other copies is an engraved memorial to Washington, inscribed: "Philadelphia: Published by Pember & Luzarder, 1800." It is the belief of the author that the print of the naval engagement was issued shortly after the action on February 9, 1799, and that when the subsequent death of Washington on December 14, 1799 claimed

the attention of the public, unsold copies were utilized by the enterprising and parsimonious publishers to meet this public demand by printing on the reverse side one or the other of these two prints relating to Washington's demise. The margins of these double prints are usually cut, to the detriment of the view of the naval battle, in order to square up the Washington engraving, thus indicating that the latter was the subsequent and then regarded as the more important print.

Historical prints of American origin prior to 1800 are not numerous. At this late date we do not know who engraved the representation of a proposed American ship-of-the-line to be known as the *Colum-*





Fig. 6. Line engraving: "A perspective View of the loss of the U. S. Frigate Philadelphia." Drawn by Charles Denoon. Place and date of publication not known, probably published in 1805.

Fig. 7. Aquatint: "John Pierce who was murdered by a Shot from the Leander a British 50 Gun Ship . . . 28th of April 1806." Designed, engraved and published by John James Barralet, probably in 1806.





ENGAGEMENT between the U.S. FRIGATE CONSTITUTION CAPT. HULL rating 44 Guns & the BRITISH FRIGATE GUERRIERE CAPT. DACRES rated 38 Guns. which terminated in the complete destruction of the Enemy's Ship after a close Action of 30 minutes. Loss of the British is killed 62 wounded 24 missing. American loss killed 27 wounded 14 missing.

Fig. 8. Aquatint: "Engagement between the U. S. Frigate Constitution . . . & the British Frigate Guerriere . . . August 19th 1812." Designed by Thomas Birch. Engraved by Francis Kearny. Published at Philadelphia by F. Kearny, probably in 1812.

Fig. 9. Aquatint: "Preparing for an Engagement. The Constitution clearing for Action . . . Guerriere Laying too." Painted by M. Corné. Engraved and published by John Rubens Smith at Boston, November 1, 1812.







Fig. 10. Line engraving: "United States and Macedonian Frigates passing Hurl Gate for New York." Artist and engraver not known. Published by P. H. Hansell, Philadelphia, 1817.

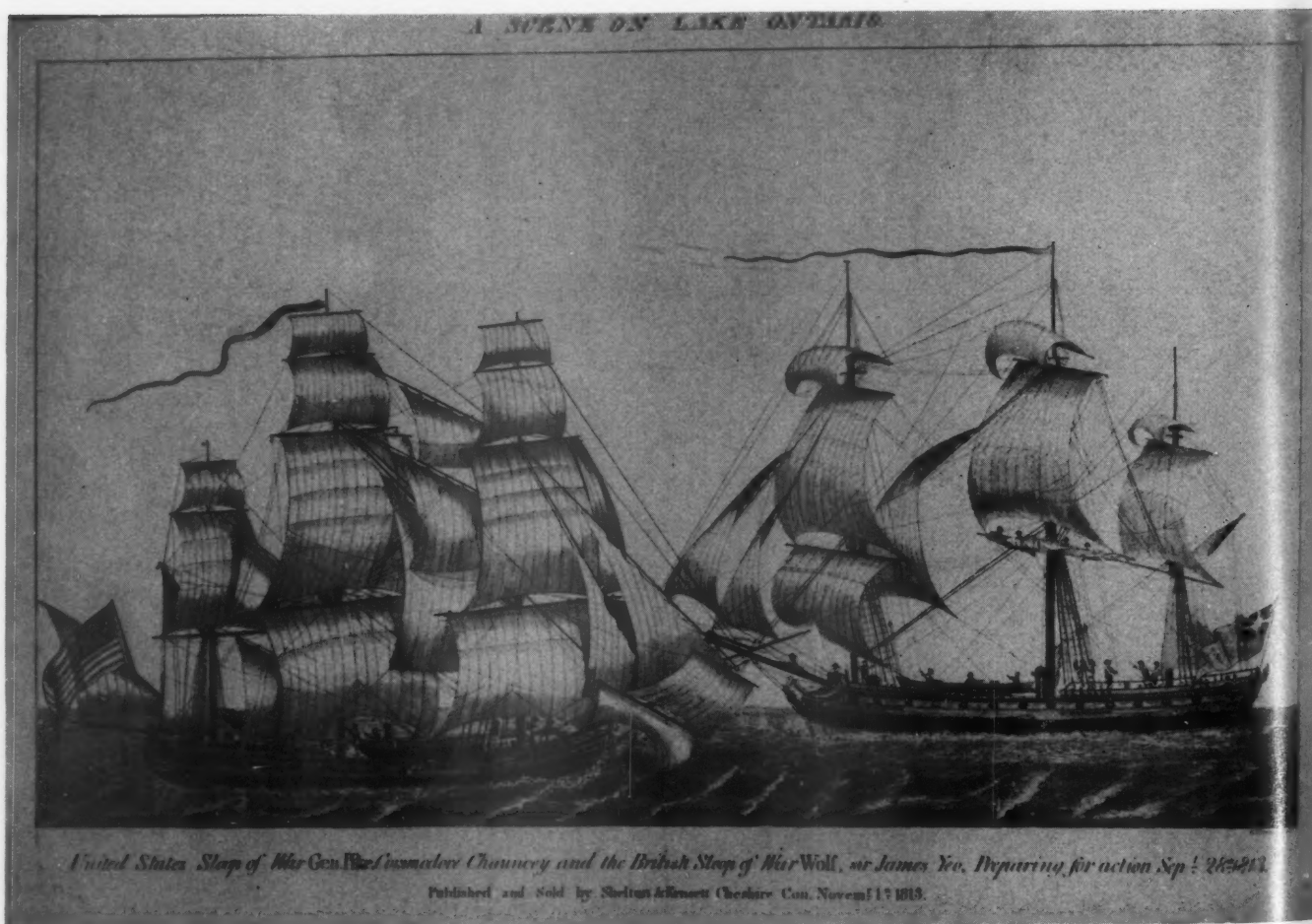


Fig. 11. Line engraving: "United States Sloop of War Gen. Pike . . . and British Sloop of War Wolf . . . Preparing for action Sept. 28th 1813." Engraved by Ralph Rawdon. Published by Shelton & Kensett, Cheshire, Conn., Nov. 1, 1813.



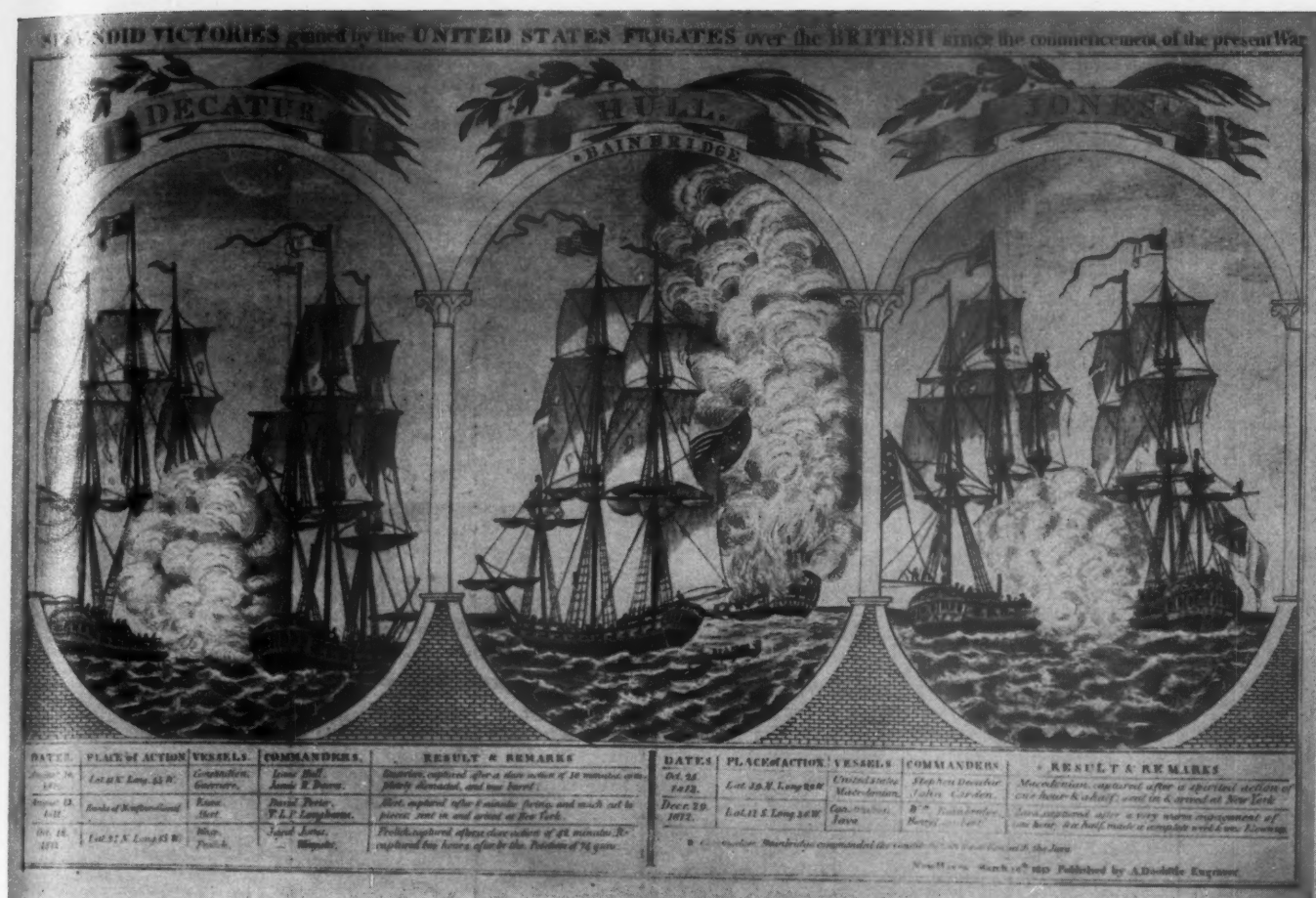


Fig. 12. Line engraving: "Splendid Victories gained by the United States Frigates over the British since the commencement of the present War." Engraved and published by Amos Doolittle, New Haven, Conn., March 20, 1813.

bus (Fig. 4). The design and character of the workmanship point to an artist and engraver on this side of the Atlantic. Reference to the year 1800 in the title implies that the engraving came off the press prior to that year. The building of six ships-of-the-line had been authorized by Congress in 1798 in order to protect American merchantmen from unlawful interference by French armed vessels. But changed conditions led to a deferment of their construction, and such a first rate man-of-war did not come into being until a later date.

A purist may question the accuracy of classifying as an American print the attractive engraving issued at Philadelphia in December 1800, commemorating the building of the frigate *Philadelphia* (Fig. 5). It bears the title: "Preparation for War to defend Commerce," and is a print drawn, engraved and published by W. Birch and Son. This famous 36-gun ship was constructed at Philadelphia, partly with funds patriotically advanced by the residents of that city, in an endeavor to create a fleet capable

of safeguarding American commerce on the high seas. It is true that William Birch and his son Thomas were natives of England. On the other hand, they had left England and established themselves in Philadelphia some time before this print was published. America was thereafter their home. Perhaps William Birch is best known for his "Views of Philadelphia," of which this engraving is one, published at that city in 1800.

The engraving, after a drawing by Charles Denoon, of the loss of the frigate *Philadelphia* at Tripoli on October 31, 1803, is regarded as an American representation of the spectacular incident in the War with Tripoli (Fig. 6). The American ship had run on an uncharted reef near the harbor of Tripoli and her surrender had become unavoidable. The engraver is not known, nor is the date of publication. The records of the Navy Department name Denoon as a sailor on board the *Philadelphia* at the time of her capture. Another print, after a drawing by Denoon, [text continued on page 54]

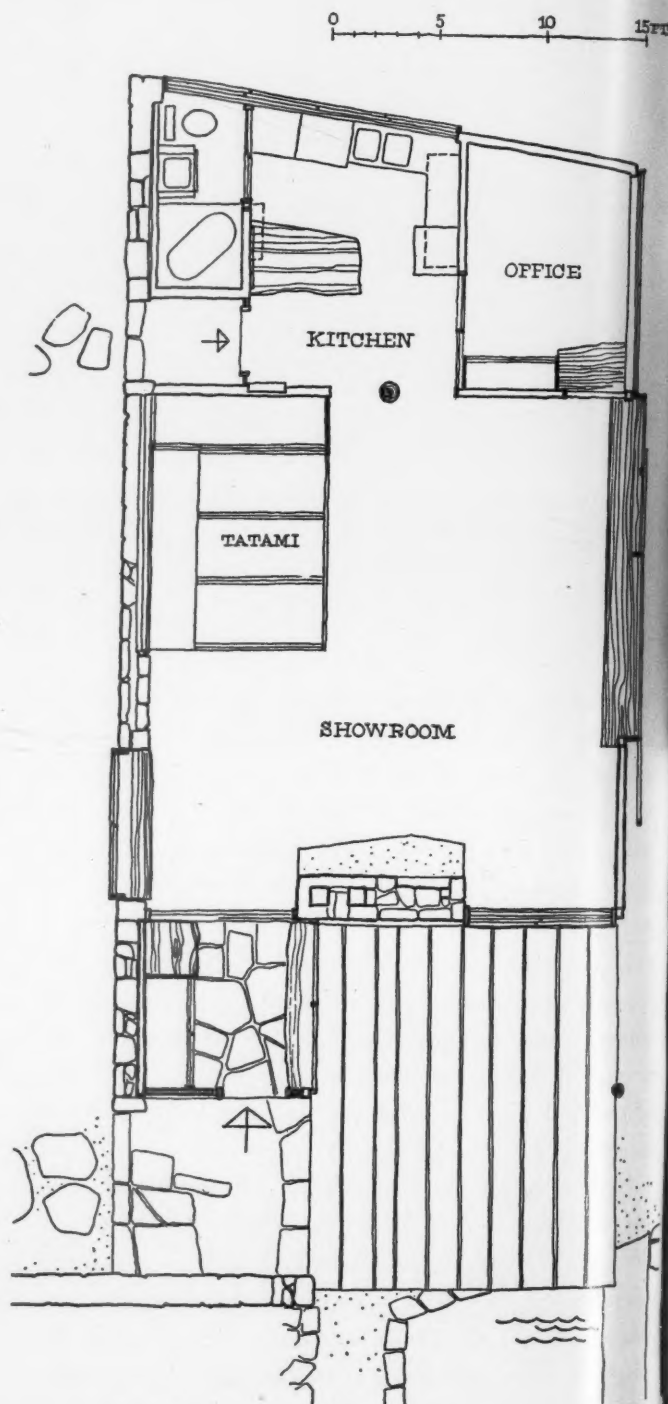
# Nakashima, American Craftsman

BY EDGAR KAUFMANN, JR.

George Nakashima is by general agreement one of the top handcraftsmen in the United States; whenever present day American design is shown abroad, his work is included. Yet it has not been shown importantly in American museums for the good reason that it cannot accumulate in sufficient quantity: patrons are always waiting for Nakashima furniture not yet produced. Several years ago I journeyed to visit him and his family and to see the small home they were carefully building for themselves on a beautiful wild site slowly, without precise plans on paper, meanwhile living in a large tent. Now the project was expanding, Nakashima said, showing me the photos you see here. A larger workshop had been built to accommodate more helpers; a storage building too; and the sales pavilion pictured in this article. The photos, taken by Ezra Stoller, were so striking that I planned to visit Nakashima again whenever possible.

Fortunately, one spring weekend I was able to drive out to Nakashima's in the good company of a famous designer of factory-made furniture. En-route I began to think of Nakashima and his career. I knew that he was an architect, graduated from Massachusetts Institute of Technology, and that he had worked a number of years ago with Antonin Raymond at Pondicherry in South India, where a large *ashram* was being built for Sri Aurobindo, one of the modern spiritual leaders of India. Then Nakashima returned to the United States, and began to make furniture entirely by hand. The direct poetry and vigor of these pieces won him a small but influential renown. His furniture combined in its strict adherence to the expression of materials and workmanship, suggestions both of provincial American furniture, Shaker and Colonial, and of Japanese carpentry. Certainly it showed no formal influences from modern architecture, furniture or painting. Yet it carried no suggestion of reaction — no nostalgia for the charming or quaint effects of olden times — but it announced in its every joint and surface that here was work deliberately outside the realm of machine production for mass distribution. Here was that familiar American figure, the rebel, at work with rare skill and rare integrity. This character in the design seemed even more

appealing — after a while Nakashima furniture was represented not only in a New York shop that sold pre-eminent American hand production (Rabun textiles and Osaki silverware) but also in one of the smartest modern furniture showrooms. Here Nakashima's few designs for factory production were seen



Plan of Nakashima's Property, New Hope, Pennsylvania.





Nakashima's New Sales Pavilion.

side by side with some of the best metal-framed furniture.

Nakashima was becoming a figure — his Japanese tools were famous for their beautiful form and for the skill with which he wielded them. Now came his house — a delightful variation on traditional Japanese architectural themes, thoroughly rooted in the Appalachian hills whose rocks and timbers were used to build it.

This house and the furniture combined to make a good contribution to modern American design, they stood for principles and against mere effects, in a quite natural way they led back to one of the main inspirations of modern design in the West over the last hundred years — to Japan. It seemed right that such design should be available to the public next to classic chairs and tables by Mies

van der Rohe, and that a leading designer for industry like my car companion should be eager to visit this craftsman in a friendly, unselfconscious, admiring spirit. If Nakashima had challenged the modern design trend of industrialized America by working away from it (not against it), it seemed to me, riding out to see him, that the challenge had been accepted and well met: there was room among us for a rebel, if the rebel were an artist.

This all too complacent view began to seem out of focus as soon as we drove into Nakashima's roadway. Cars crowded the drive, and young householders, children in hand, were walking purposefully between the various buildings, choosing, ordering furniture, urging delivery, and enthusing. The scene — people, buildings, mountain vistas — was saturated in, absorbed by, a mass of brilliant white





Nakashima's Showroom.

dogwood, native to the site. What a way to live! — clearly *this* was as important to Nakashima as designing furniture or of new buildings, and not unimportant to his customers. Soon we were being taken around in an informal way by Nakashima, his wife or his sister-in-law, each in turn. My friend and I admired the new Nakashima baby whose schedule, like our visit, was quietly fitted in with the rush of week-end purchasers. How unlike New York City this seemed, or unlike the great Chicago furniture markets, (semi-annual madhouses), where much American design is launched for the first time. If those great cities were busy harbors of commercial traffic, we had made our way to a headwater, to a clear spring of design enterprise.

Perhaps not the least interesting side of Nakashima's growth is the direct uncomplicated way in which handcraft, personal responsibility and local materials have been combined increasingly over the

years with power tools, outside labor and the resources of a wide distribution system. The designer remains in control of all, and his years of making with his own fingers are evident as much in his direction of others as in his own particular products. Yet there is no suggestion of another world, fantasy ruled, in which the facts of modern existence ought to be ignored in favor of some better, deeper way of life. Here is above all an extension of our present reality beyond the conventional idolization of modernism and mass industrialization for their own sakes.

Like many a craftsman, Nakashima finds his ideas stimulated by the materials at hand. On his own property or nearby were not only field stones but walnut, oak and chestnut trees, cherry and red cedar, poplar and locust, all of them used in this structure which, like his house, grew without paper plans. Equally at hand was industrial hardware

which, recalling Japanese usage, has been incorporated into the very structure of the building itself, and so were asbestos cement panels, flat and corrugated, used for walls and roof. The angled end of the furniture showroom (kept orthogonal to workshop and storage buildings) has allowed Nakashima to cut the corrugated roofing along a line which reveals unsuspected extended rhythms in this rather ordinary material. Even at the concrete footings of the structure mass production shows in the impress of the pipes used as forms. Fir and certain cedar woods came from the Northwest, pines from the South, even balsa and more precious imports — teak, and a thick sixteen-foot slab of cypress which had been stored for twenty years in a nearby factory — all these joined the local timbers and were cut and shaped first by power tools, then hand finished to be assembled with the hardware and other special joinings which Nakashima taught the

local workmen to use. The neighboring home is almost all of hand-shaped elements, but the storage barn, equally near, is built of common concrete block used with maximum structural expressiveness. Here Nakashima guided the masons as he had in the erection of the field stone walls. The crushed rock which keeps a dry, orderly surface at ground level around building and pool (where soft rain water is conserved) is handled with exceptional freedom — the sizes of rock and their colors are juxtaposed for emphasis and delight, just as naturally as cement block foundation walls are combined with native rock and masonry under the entrance porch, shown here. An enjoyable, gentle tonality unites all these materials and lets them blend not only with each other but with their surroundings, a visible expression of the approach which links the craftsman Nakashima and his family to the society in which they live.

Fireplace Wall in the Showroom.





# Early Commercial Art

BY RITA S. GOTTESMAN

*The Bella C. Landauer collection of commercial art in the New-York Historical Society, in which hundreds of thousands of items are filed, catalogued and displayed, is outstanding in its scope and variety. The illustrations for this article have been taken from this collection.*

The early American craftsman had little need to advertise. He lived in a small village where most people knew about the affairs and occupations of their fellows. He was always careful to do his best work, for his trade depended on word-of-mouth recommendation. The advertisements which did appear in pre-Revolutionary newspapers devoted considerable space to the ways and means of arriving at the advertiser's shop. The lack of house numbers and planned city streets made it important that the art employed in advertising be used for a sign, a symbol or other distinctive mark. Much thought and attention were given to signs for they reflected the taste, wealth and standing of the craftsman or shopkeeper. They were often made by artists who also did portraits, coats of arms, house painting or almost anything which required a brush.

By the end of the eighteenth century printed advertising became prevalent. As towns grew, it became necessary to reach the buyer not only through newspapers but also through trade cards, handbills, labels, watch papers, city directories and other such commercial printing. Some illustrations appeared but they were crude and had not yet become popular. They merely depicted a trade but did not attempt to persuade the viewer. Identical cuts were often used for different advertisers in the same trade. Besides the usual thumbnail cuts of clipper ships, runaway slaves, travel coaches and houses for sale, all New York City newspapers from the publication date of the first newspaper (1726) to the end of the eighteenth century had a total of but eighty-four different woodcuts to illustrate advertisements. All these early efforts were expressed through the art of wood engraving. Even though copperplate engraving produced finer results, it was too slow and expensive a process for commercial advertising. It was the wood engravers who were the pioneers of illustrated advertising.

Dr. Alexander Anderson has been called our first

commercial artist. He was born in 1775 and lived to the age of ninety-five. According to Linton's "History of Wood Engraving," by the time Alexander Anderson was eighteen years old he had been employed by virtually every printer and publisher in New York and by some in Philadelphia, New Jersey and Charleston. At first he engraved on metal but in 1793 he discovered the English wood engravings of Thomas Bewick and used them as his guide. He had many pupils to whom he showed a wealth of English wood engravings and in so doing brought their influence into our American engraving history. Alexander Anderson's charming and delicate vignettes and illustrations are to be found on many trade cards, annuals, books and magazines such as Godey's and Graham's.

At the beginning of the nineteenth century experiments in type design made it possible to create new and varied forms of lettering and illustrations. A new class of printer — the job printer — arose to meet the growing need of advertisers. He gathered and catalogued cuts from engravers and type foundries. He offered a variety of cuts to publishers and advertisers who accepted them with enthusiasm. Some of the more popular illustrations of this period included patriotic motifs, especially the American eagle, seals of states and occupations, rural scenes and various means of transportation. Lettering became more varied in style and was formed to attract attention. The first glimmer of modern advertising technique became evident.

This small gain awakened the desire of the advertiser to expand into more inspired notices. The newspapers and periodicals did not keep pace with the business man who wanted to explore new fields of advertising. Publications would not allow an advertiser to use illustrations more than two inches wide. By the middle of the nineteenth century, the advertising-conscious business man now had a number of methods from which to choose. In the field of outdoor advertising were cigar store figures, barber poles, large block lettered name signs, the "sandwich man" and painted signs on fences, barns and boulders. New techniques in wood engraving and the use of lithography gave the advertiser a variety of

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Printed by John H. Russell, Boston, U.S.A.



*The Look-out. "All's Well" by Winslow Homer.  
Original owned by the Western Museum of Fine Arts  
Bought by the  
Hamburg-American Line.*

*"The New World" Hamburg  
America and Bremen. Auguste Völkner  
Hamburg - American Line.*

"All's Well" by Winslow Homer. Painted in 1896, lithograph made for the Hamburg-American Line in 1906.



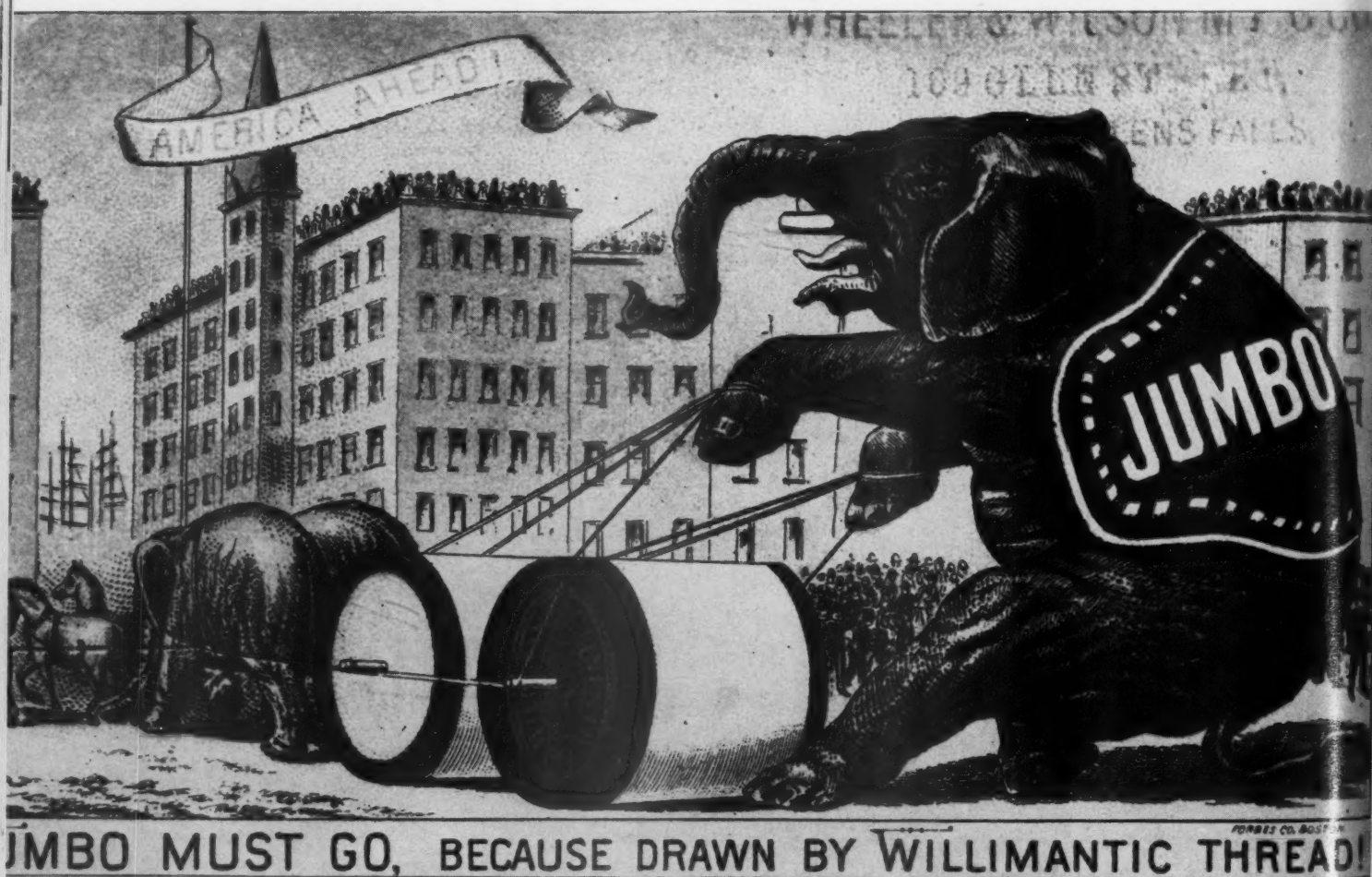
printed forms theretofore unknown.

Still another category of advertising came into vogue — the musical commercial. Then, as now, advertisers apparently believed in the potency of music as an aid in selling. Commercial sheet music was published from the early nineteenth century into the twentieth for every kind of industrial enterprise — from the lowly rat exterminator's "Rough on Rats," to the Florida Chamber of Commerce, "My Florida Home." The lyrics, music and illustrated advertisements in advertising sheet music are an excellent supplement to and commentary on the history of the times. The Bella C. Landauer collection at the New-York Historical Society contains a wide variety of these advertising gems. Inventions, costumes, foods and amusements are among the many items illustrated on their pages. Cooperative advertising was used in many instances. A song or collection of songs was often published by a group of merchants in the same locality or by manufacturers advertising articles of the same category. Commercial prints that illustrated street scenes sometimes adopted a similar cooperative system. The sign of

the merchant appeared clearly over his store in the print if he had contributed to the expense of producing the print, otherwise it was indistinct or left blank.

Since tobacco was the gift of the red man, the wooden Indian became the obvious figure to designate the tobacconist. Few figures appeared before 1840 but within twenty years every tobacconist had one. The fanciful and ingenious interpretation of the artist gave the white man's Indian a great deal of charm. Some of the artists were skilled ship carvers who turned to such carvings when ship carving declined. Others were ordinary carpenters. To be sure that the attractive colors were not worn away by the elements, itinerate restorers periodically made the rounds to keep the figures in good repair. By the 1890's these colorful symbols of advertising declined. Sidewalk regulations and the rise of department stores caused their disappearance. Other interesting figures were used by shopkeepers but none reached the popularity of the Indian.

Lithography, an easy method of printing in color, was first used in America by Bass Otis who pro-



Jumbo. Late 19th century lithograph advertising Willimantic Thread.

MRS. PARTINGTON'S

WASHING MACHINE.

CHEAPEST

AND BEST

LITH. IN COLORS BY CHAS. HART, 80 FULTON ST. NEW YORK.

Color lithograph by Charles Hart, New York, advertising Mrs. Partington's Washing Machine.



# SCIENCE AND ADVERTISING.

FOUNDED ON FACT.



This is the Proprietor of a New Brand of Toilet Soap Which Don't Sell.

CARTOON

FROM

"PUCK"

Dec. 30<sup>th</sup> 1885.



This is the Same, Having a Happy Thought.

N.Y. Dec. 2, 1885  
 Dr. Endorsmus,  
 Dear Sir,  
 Enclosed  
 you will find cheque for  
 \$10. Please write a very  
 glowing analysis showing  
 that my toilet soap is  
 perfectly pure, while all  
 other toilet soaps contain  
 poisonous and deleterious  
 ingredients.  
 Yours truly,  
 S. Sude,  
 Soap manufacturer

This is His Letter to an Eminent Analytical Chemist.

## IMPORTANT TO CONSUMERS OF SOAP!

New York, 1885.

S. SUDS, Esq.

Dear Sir:—I have analyzed samples of your Toilet Soap, also samples of Jones's Toilet Soap and of Brown's Toilet Soap, with the following results: I find your Soap to be free from all impurities, whereas

Jones's contains 0.077 per cent of Silicate of Magnesia, or Talk, and Lubin's contains 0.0375 per cent of Silicate of Magnesia, with traces of Iron.

You have demonstrated that a perfectly pure soap may be made.

It is to be regretted that names world renowned in the making of toilet soap should employ adulterants.

I therefore cordially commend to them and to the community in general the employment of your pure Toilet Soap over any adulterated article.

Yours, respectfully,

DR. ENDORSMUS, M. D., LL. D.,

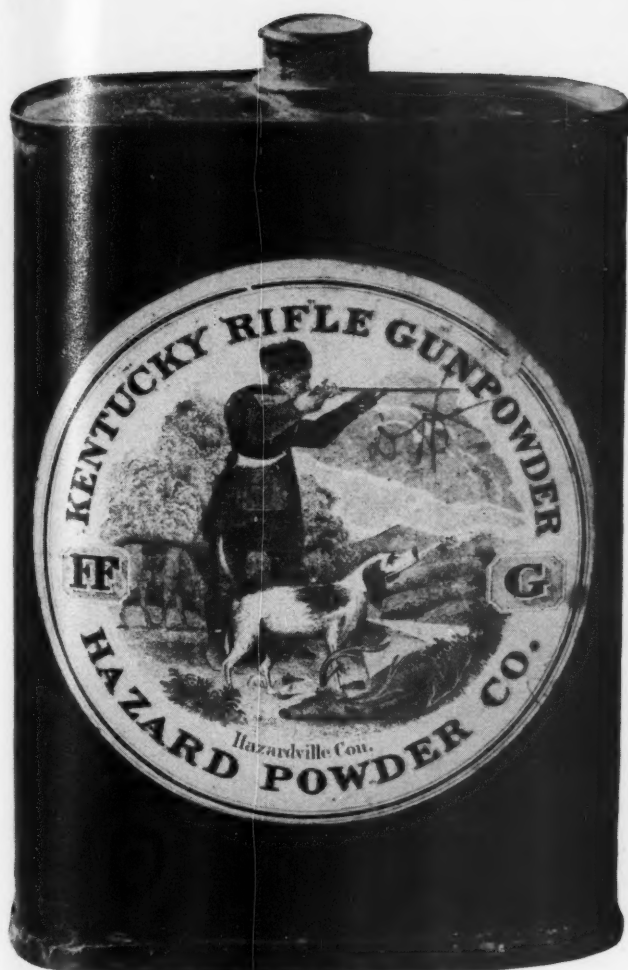
Professor Chemistry and Toxicology in Congow Hospital Medical College, and Professor Chemistry and Physics in College City of New York.

This is His Advertisement.



And this is How His Enterprise was Rewarded by a Big Business Boom.

"Science and Advertising." Cartoon from Puck by F. Oppen, 1885.



Engraved label made in the mid-19th century for Kentucky Rifle Gunpowder, Hazardville, Connecticut.

duced two illustrations in the *Analectic Magazine* of 1819. By 1835 it had, with the exception of woodcuts, become the most popular method of advertising. Whenever color was needed, whether in a poster or a small package label, lithography filled the bill. Its popularity reached its peak in the latter part of the nineteenth century, when the rivalry between the woodcut engravers and lithographers resulted in such elaboration that the message of the advertiser was all but lost. In advertising, the lithographer was most successful in poster design and he produced his best results in the eighteen nineties. A pioneer and outstanding expert in this field was Edward Penfield.

The mid and late nineteenth century American artist who did not go abroad to immerse himself in European culture, found a place for his talents in the magazine publications of the day. Pictorial news of American events were illustrated in such magazines as *Harper's Weekly*, *Leslie's Weekly* and *Gleason's Pictorial Drawing Room Companion*. Men such as Thomas Nast, Winslow Homer, Charles Stanley

Reihart, Edwin Austin Abbey and many others developed the art of illustration and in so doing the art of advertising. As much artistic effort and ingenuity was expended in making a print for the label on a collar box or a scent bottle as on those made for framing.

The name of P. T. Barnum cannot be omitted in any story of advertising art. P. T. Barnum's advice to the business man was: "Advertise or the chances are the Sheriff will do it for you." Many advertisers heeded his warning and even used pictures of Jumbo, the elephant he made famous, to advertise their wares.

A new form of merchandizing began to make its appearance in the middle of the nineteenth century. Consumer-sized packages, branded with names that were made known by advertising, were slowly replacing bulk merchandise. Engraved labels, stencils and wall papers were used to decorate these finely designed packages. At first the package was a quaint and modest container, but over the years it became more decorative and substantial. Merchandise was also offered in attractive bottles and jars ingeniously shaped and decorated. To a consumer who had a desire for artistic knick-knacks about the house these charming containers were irresistible.

The growing interest in advertising that started in the early nineteenth century reached a high point in the last quarter of that century. To appreciate the use of art in advertising which grew with great rapidity in the last quarter of the nineteenth century, it may be well to look back at the American tradition that produced it. The functional art that was necessary to the frontier life of the early colonists was in conflict with the inherited European culture. It was inevitable that a new form of expression and attitude should develop. Stress was soon placed on practical skills and "know how" rather than "culture." Beauty was envisioned in machinery that ran well and produced much. Little else was considered. But when mechanical achievements were realized and actually seen by the public, thoughts turned to "culture" that was feared forsaken. Although the country had now become sure of its position in a world of nations, it nevertheless lacked confidence in its artistic expression. Its people reached out with two hands. One to grasp mechanical wonders and use them. The other to gather "art." The rich man satisfied himself with buying art objects from abroad. The poor man collected the "art" that the advertiser gave him.



# THE CHAIR BABY JUMPER SONG.



"Oh Mother! see, Willie weighs 30 pounds."

Respectfully dedicated to all  
**MOTHERS**

BY  
**RICHARDSON, EMMONS & CO.**

Proprietors of this celebrated Chair

BOSTON

Published by **OLIVER DITSON** 115 Washington St.

C. C. Clapp & Co. Boston

S. T. Gordon, N. York

Be. & Co. London, N. I. ad.

H. D. Hewitt, N. Orleans

D. A. Truax, Cincinnati

Entered according to act of Congress in the year 1856 by O. Ditson in the Clerk's office of the District Court of Mass.

ALL PURCHASERS OF THE "CHAIR BABY JUMPER" ARE ENTITLED TO A COPY OF THIS MUSIC.

[1856]

"The Chair Baby Jumper Song." Lithograph by J. H. Bufford published by Oliver Ditson, 1856.



CURES  
PILES.

CURES  
COLD  
IN THE  
HEAD.

ASK FOR  
"SALVA-CEA"  
BOOK



*The Brownies are after it!*





R. F. Outcault's "Yellow Kid" advertising the *Sunday World* in 1897.

Colorful trade cards, catalogues, price lists, announcements and every other type of advertising art known at the time descended as an avalanche on the public. In an era when colored pictures were hard to obtain, it is not difficult to understand how the craze to collect trade cards swept the country. All kinds of colorful trade cards and labels were collected and pasted in albums.

Premiums were, of course, quite popular with consumers and were widely used to promote sales. Old premium catalogues picture such things as clocks, silverware, jewelry, glassware and even organs and pianos. Many treasures collected today were premiums of the past. Attractive household items such as thimbles, paper weights and banks were decorated with commercial art and given away to stimulate buying. This was the age when trademarks, jingles and slogans accompanied illustrations of happy people owning the products of the adver-

tiser. All the techniques of advertising art that were in their infancy in the earlier part of the nineteenth century were perfected and new methods were devised. The mechanized methods of linotype, rotary press, photography, engraving and lithography enabled the advertiser to acquaint consumers throughout the country with the superior merits of his product.

The steady growth of industry and transportation and the resulting flow of trade transformed the United States in the last quarter of the nineteenth century into one industrial unit. Stores were filled with a large and varied assortment of goods. It was a heyday for the buyer. Sellers, faced with ever growing competition, had to be constantly on the alert for new means of advertising to gain the attention of the potential buyers.

A new trend in the art of advertising was beginning to appear — the use of whimsical and comical characters. Palmer Cox and Richard Outcault were writers of children's stories which they illustrated with amusing characters that captivated the public and awoke the interest of the advertisers.

Palmer Cox (1840-1924) was the Walt Disney of his day. His drawings of animated animals led to many orders for advertising illustrations, but his first ideas were soon superseded by an even more ingenious one. In 1883 he created the Brownies, performers of good deeds merely for the joy of doing good. He drew his Brownies with pop-eyes to show keen vision. He gave them big ears to signify sharp hearing. He made their stomachs round so they appeared comfortable and well fed. Their spindly legs and long tapering feet indicated that they were fleet of foot. With these little figures Palmer Cox added rhymes that sold many products.

"Some cunning elves while  
roaming round,  
To their delight, a bottle found;  
Of Tarrant's Seltzer known to all  
As good for people great and small."

Companies such as Chase & Sanborn, Procter & Gamble, Remington-Rand and Clark's Cotton all used the drawings of Palmer Cox.

The first successful comic strip, which appeared in the *World* supplement of 1894 was created by Richard Outcault (1863-1928). It was not until three years later that the vogue really got under way with his creation of a strip depicting life in Hogan's Alley. The artist who colored Outcault's strip made the "kid" of the Alley [text continued on page 55]

# Creative Art Education

## ... Kindergarten through High School

BY ANN M. LALLY

*This is the first of a group of articles on art education in America. Others will follow on art education at the college level, in graduate schools of fine arts and in special art schools. This article is based on a speech originally given October 15, 1955 at the Annual Convention of the American Federation of Arts, in Des Moines, Iowa.*

Although the most extensive art education programs are found in urban and suburban communities, even rural schools are beginning to include this type of work in their curricula. The new art education is creative in character in contrast to the teacher-imposed or project method of twenty-five years ago.

Creative art education is defined as that type of education which encourages young people to record their own ideas in any of the materials of the visual or plastic arts. In this type of self-expression children are urged to use a single material or any combination of materials. In addition, they are stimulated in the utilization of any process or tool necessary for the translation of their ideas.

The need for art education is pretty widely accepted by general educators and by school administrators. Although not considered the frill it was in former years, this phase of the educational program is still not handled adequately in many small towns and rural areas where school superintendents have not been able to provide in their school budgets for either itinerant art teachers or art consultants who might work with classroom teachers. Because the turnover of teachers and administrators is so great throughout the nation, however, young people recently educated in teacher training institutions and colleges are bringing even to remote communities an understanding of the importance of art education in the development of all children.

In the grades from kindergarten through grade six art education in the majority of school systems is given by the classroom teacher in what is called the self-contained classroom. In a minority of schools the art teaching program in these grades is conducted by an especially trained art teacher in a well-equipped art room. In the self-contained classroom there is an attempt to move away from separate subject matter areas and to place emphasis on the education of the whole child. In such a setup

the regular classroom teacher teaches art to the child.

Professional artists are sometimes appalled at this approach for they are concerned about the fact that the average classroom teacher has had very little training in art. This is true, but public school art directors and supervisors in many communities carry on extensive in-service art education programs which help to train these teachers on the job.

Artists must also remember that art education in the public schools is not concerned primarily with the creation of artists, rather art activity is believed to be an important phase of the general personality development of all children. Each child is thought of as a unique person who is always growing physically, socially, emotionally, and intellectually. No two children are alike, and even a single child will be different tomorrow from what he is today.

The child cannot be isolated from the shifting experiences of his life and time. He is forever exploring new sensations. He sees, hears, touches, tastes and smells many different things. These sensory impressions are often used as springboards for creative work. The interaction of the growing child with the experiences of his variable environment produces changes in the organism and learnings are established. These learnings whatever they may be provide the raw material for creative expression.

The child is eager to tell about the things he has learned. This anxiety or inner drive may be termed the creative impulse. Sometimes the child's medium of expression is words, at other times it may be rhythms or art materials. The important thing for the teacher to remember is that each child is original. He has something to say and an individual way of saying it. The creative process in art education encourages the child to use line, form, color and texture to translate his feelings and his thoughts about his own world.

No one tells him how to do something or what to say because no one knows what his feelings are. The main job of the teacher, therefore, is to provide the stimulation, motivation, freedom and understanding which permits the child to explore the



many ways in which he might objectify his idea.

In a group setting the child must feel secure before he is willing to share his inner self with others. The creative process, therefore, will not function in an atmosphere devoid of love, understanding and respect for the individual child. When such an atmosphere does exist we say that a climate of creativity has been established. Such a climate is easy to identify because the classroom is truly a living space for children. Restrictions and controls are not apparent because each child is so busy with his own expression. Independent thinking and planning can be observed on every hand. At the same time the spirit of inventiveness fires the group. If a real-life experience has been of sufficient interest to him, a child may be eager to communicate it in an art medium. If a particular experience was not of sufficient interest, he may wish to record an imaginative experience. The child in the modern school is much less concerned with the way things look than he is with the way he feels about them. The creative art expressions of children, therefore, reflect this inner feeling.

Major areas of child experimentation in art are no longer confined to drawing and painting. The possibilities of cutting, fastening and tearing; modeling, carving and constructing; printing; weaving and stitching are explored at all levels.

At the junior high school level most educators feel that art education is still important for all children, but few communities have good junior high school art programs. Art teaching for the pre-adolescent child in the schools is usually done by an art-trained teacher in a room equipped with functional furniture and hand and power tools. Emphasis is still on creative expression, but there is greater enthusiasm on the part of boys and girls for hand and power tools — particularly power tools since youngsters at this age are interested in a wider use of resistant materials. Here again the emphasis is always on the process and never on the product. The teaching approach in the best junior high school art programs is built around the child's right to develop an original design in a material and his further right to carry the design through to completion. The approach is not one of drawing but rather of working directly in materials. For some children in this age group what they see seems to get in the way of how they feel about things. This is reflected in the greater naturalism found in some of their drawings.

At the senior high school level we have fewer schools which sponsor art education programs for everyone. Because of the greater emphasis now being given to art in general education, it is felt that this condition will be less prevalent in the high school of the future. In at least one metropolitan community, Chicago, one year of high school art is required for all young people. During this year boys and girls are encouraged to continue creative expression in two and three-dimensional media.

Allied appreciation goes along with creative work. For example, if a group of young people are exploring the possibilities of print making, the skillful teacher will bring in illustrative materials, relate the work to exhibits of prints and drawings in the local museum, or attempt to develop the students' interest in the process in many other ways.

Some high schools are attempting to teach young people how to apply the art principles to items of personal choice. Adolescents are also helped to achieve a realization of what constitutes good design. Public School art teachers still have a long way to go in doing the best sort of job in developing understanding of this type in all youth. The high school art teacher's approach has traditionally been one of drawing. For that reason, attempting to explain design principles verbally, or to have students explore them by means of panel techniques, the use of documented materials, folios, books, movies, or through the study of actual samples of work from museums or shops is difficult. Without doubt, the high school art teacher of the future will need to become more proficient in handling many ways of communicating aesthetic ideas.

In the Public Schools of such large urban communities as New York and Chicago, increasing opportunities are given to young people to move through advanced elective art classes. The best of these courses are based on a workshop type of organization in which boys and girls are encouraged to explore two- and three-dimensional design areas in a more serious fashion with the thought that such a procedure will open up the possibilities of art to a greater number of high school students.

Some of these young people will be interested in continuing with leisure-time art activities throughout life; others may desire to go into art as a profession. For those who might wish to become professional artists or workers in related fields, additional training is provided in advanced drawing and painting, ceramics, and advanced [text continued on page 55]

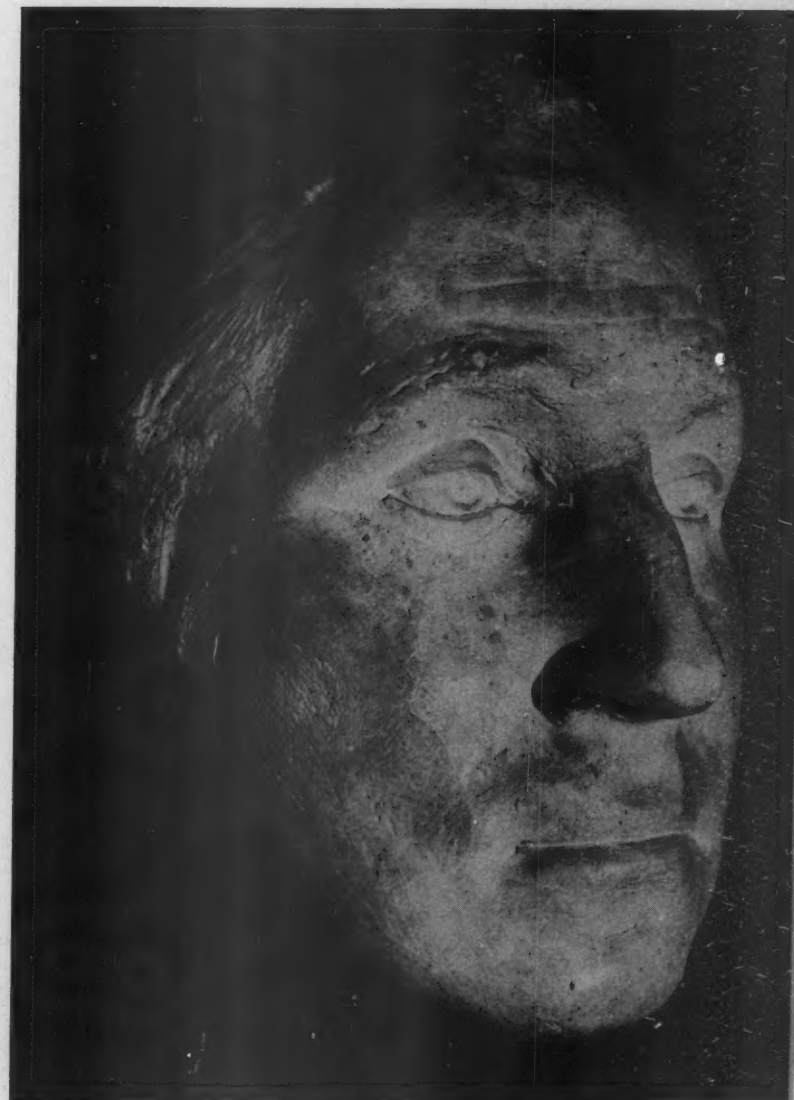
# The Real Features Of George Washington

BY ERNEST HARMS

There is a considerable difference of opinion among historians as to who most naturally portrayed the features of George Washington. The two exponents in this controversy are Frances D. Whittemore and Henry Tuckerman. In her book *George Washington in Sculpture*, Frances D. Whittemore makes no mention of the greater than life-size bust with which Thomas Crawford, the American sculptor, started his various attempts to portray George Washington; an attempt which culminated in the equestrian monument of Washington in Richmond. Whereas Henry Tuckerman, the great art critic of the nineteenth century, in his book *The Character and Portraits of Washington* called the Crawford bust "the most triumphant attempt to embody and illustrate the features, form and character of Washington in statuary." Tuckerman, on the other hand, was very critical of the Houdon presentations of the great American's features which Whittemore claims to be the greatest of the Washington statuary portraits.

The fact that Whittemore used Houdon's plaster bust of Washington, now in Mount Vernon, on the cover of her book and Houdon's life-size statue of Washington as the frontispiece, lifted the Frenchman's presentations above comparison with the many other attempts to portray Washington. Without a doubt, this factor greatly contributed to the opinion of present-day scholars, as well as the public, that no one could have done as well if not better in preserving Washington's traits. It is even doubtful whether Whittemore's knowledge of the existence of the Crawford bust would have influenced his evaluation.

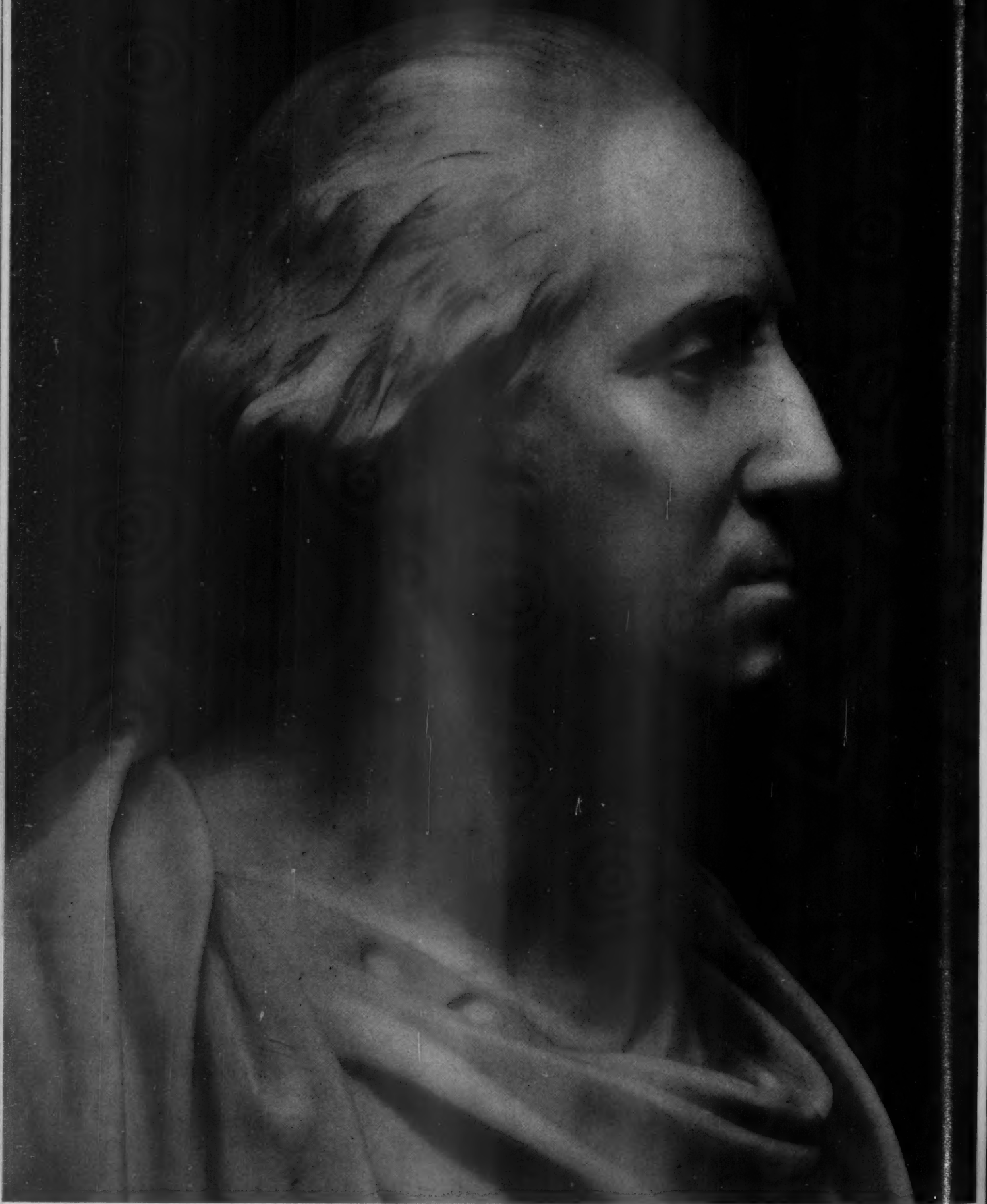
The enthusiasm for Houdon's portraits of George Washington was undoubtedly supported by the way they came into existence. Houdon was at the height of his fame when he received the order for a portrait of the great American. However, instead of making use of the available pictorial material for his study, he came to these shores, accompanied by three assistants, not only to see his subject but also to take a life mask from him. In addition to accom-



JEAN ANTOINE HOUDON: Plaster Life Mask of George Washington taken October, 1785. Pierpont Morgan Library, New York.

plishing these objectives, a plaster bust was made which, for the most part, seems to be the product of Houdon's assistants since it shows very little of the specific sculptural traits of the French master's hand. When the standing figure of Washington was finally produced, it was indeed a real Houdon work which greatly flattered the pro-French cultural sentiments ever greatly indulged in by the leading Americans of those days, including Benjamin Franklin. Tuckerman emphasizes that it was the tendency during Houdon's time to present great persons in

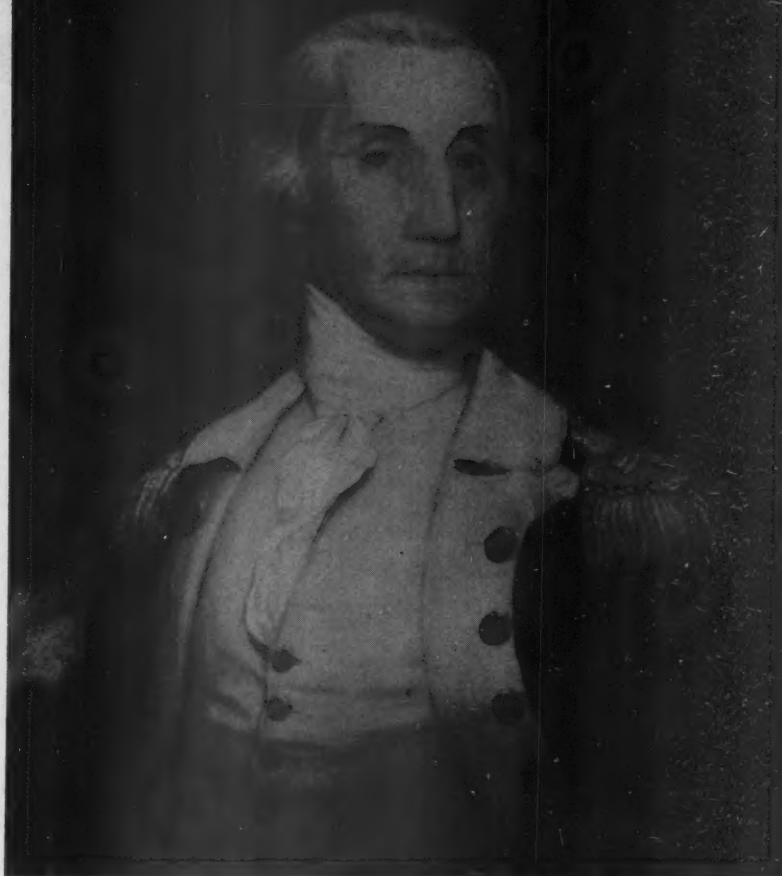




THOMAS CRAWFORD: Portrait Bust of George Washington, marble, 1848. *Private Collection, New York City.*

sculpture with a view towards idealization rather than a presentation of their natural appearance, and he quoted an unnamed critic of his day, who had seen Washington alive and who considered Houdon's presentation of the General's features below many second-rate works. Indeed, if today we compare the life mask with the head of the Houdon portrait we find many deviations which one can hardly consider only faulty presentation. Tuckerman has already pointed out many faults; the cheek bones which are too high, the different nose and the incorrect formation of the eye casing. Actually it is another person and not the George Washington which the life mask portrays. If, on the other hand, we compare the lesser known Crawford bust to the life mask, we find an astonishing likeness although there is evidence that Crawford did not see the life mask.

The original Crawford bust was rediscovered by this author in the estate of a descendent of Julia Ward Howe, the artist's sister-in-law, who went to Rome after his prema- [text continued on page 56]



JOSEPH WRIGHT: Portrait of George Washington, oil, probably painted 1784. *Historical Society of Pennsylvania, Philadelphia.*



JEAN ANTOINE HOUDON: Head of George Washington Statue, bronze, 1789, *State Capitol, Richmond, Virginia.*



# The Collector Today

BY E. COE KERR, JR.

There probably could have been no more difficult or interesting time chosen than right now to discuss the state of collecting, especially from the point of view of the dealer. For purely practical reasons there will have to be a great change in the near future in the whole field of collecting. What that change will be, how it will come, and in what new directions interest will be channeled are the questions which will be answered only by time.

Let us look at the situation as it is today. I do want first, however, to say that when I speak of collecting, I am talking only of those fields with which I am intimately concerned as a member of the firm of M. Knoedler & Co. — painting, prints, and sculpture; but I do believe that the same problems exist in other fields of collecting in the fine arts such as, for example, Chinese and Medieval European objects of art.

Today collectors seem to be principally interested in the Impressionists and the Post-Impressionists. As the supply of these pictures has dwindled and the demand increased, the prices have steadily risen over a period of many years, but no one suspected the fantastic level to which they have now jumped. The start of this jump I believe can be accurately placed at May 15th, 1952, when the first Cognac Sale was held in Paris. If the art market operated like the stock market, we would have opened on May 16th in New York by posting our prices at three times what they had been the night before. The results of this have been felt in many ways. The most serious result I feel is that many people, especially those who collect to be known as collectors rather than for the love of the object, have been forced and, what is more, have been satisfied to buy examples of poor quality at top prices in order to have an authentic signature in their collections. Time and again you hear it said: "I have a Matisse, a Picasso, a Utrillo, and a Degas. Now I need a Renoir." The lack of top quality pictures of this school is so acute that after three or four days of visiting dealers and collectors who will sell in Paris, we find ourselves considering buying second flight pictures at fabulous prices, and the only cure is a visit to the Jeu de Paume or one of the other

great collections to get one's eye back in. Even Willie Mays would go off his form if he played only in the sand lot league.

Another result is that the really great American collectors are refusing to meet these prices and are either losing interest or turning to other fields. The new collector, no matter how rich, cannot be expected to pay, shall we say, \$125,000 for a small Cezanne still life. But these prices can be gotten in Europe, and many pictures are recrossing the ocean and fewer are coming this way.

Three or four years ago we would open the season with forty or fifty new pictures of this school. Durand Ruel would have had their enormous stock next door to us, and all the other dealers would have had their fair share so that the collector would spend several days browsing and then comparing the object of his choice with similar offerings, and this I am sure was part of the pleasure of collecting. Today if a really top quality picture comes up, the salesman reaches for a telephone, and the painting is practically sold when he hangs up.

This, then, is the state of what we might call the boom market in collecting, but of course there are many other facets.

As the dealer sees the buyers, they can be placed in several categories. There are, of course, two main divisions: The Museums and Foundations and the individual collectors. These individual collectors can roughly be classified as follows:

The born collector who may be forced back to collecting picture cards of baseball players and actresses but who will always collect.

People who have innate taste and want to have fine things around them and who may never buy more paintings than they need for their living room but who will buy well and perhaps change around to improve the quality.

Those collectors, whom we have already discussed, who buy in order to attain the title of collector. But let us say here in their defense that many who started in this way have become most serious and knowledgeable collectors with a real love for the objects that they first accumulated for more materialistic reasons.

[text continued on page 56]

# PROFILE

## Jackson Pollock

BY B. H. FRIEDMAN

Since the birth of jazz there has been no art in America comparable in freshness and vitality to the work of the so-called "abstract expressionist" painters. At the center of this group (which includes Gorky and Tomlin, both of whom died during periods of mature creativity; and de Kooning, Brooks, Rothko, Still, Kline, etc.) is Jackson Pollock. He could, with some justice, echo Jelly-Roll Morton's "Man, I invented jazz," but he'd be more likely to talk about "the image" or "the point of view" he's tried to state, and his competitiveness might be expressed by burying some "phonies" from the contemporary School of Paris under a torrent of four-letter words. But what Jackson Pollock's got to say, he says best with paint. He's a complicated "primitive," a lot more complicated than Jelly-Roll.

The facts are superficially in the best tradition of the American success story: *Born, 1912, Cody, Wyoming. Raised in Arizona and California. Began painting at Manual Arts High School, Los Angeles. Came to N. Y. in '29. Spent two years at Art Students League, principally under Thomas Benton. Made return trips to West in early 'thirties, including freight trips, sketching across country. Influenced by Mexican muralists (particularly Orozco), like everyone else at the time. Worked on WPA Federal Art Project from '38 to '42, during which period began working in abstract style. Had first one-man show (at 31) in 1943, Peggy Guggenheim's "Art of This Century." Until '47 continued to show there yearly, during which time married painter Lee Krasner; bought house and barn which became studio in The Springs, just outside of East Hampton; had The She-Wolf purchased by Museum of Modern Art (1944 — other institutions followed slowly). Then Betty Parsons Gallery (1948-51) — and a color-spread in Life — and shows in Venice and Milan ('50) sponsored by Peggy Guggenheim — and a documentary film by Hans Namuth — and a one-man show in Paris at Michel Tapié's gallery. Then,*



Jackson Pollock. Photo by Hans Namuth.

*at 15 East 57th St. crossed the hall (in art circles, like crossing another Atlantic) to Sidney Janis (1952 to the present) — and acceptance (more customers and bigger prices) by additional private collectors and public institutions. . . . Critics, many of whom were about ten years behind Clement Greenberg, began to recognize that "American-Type" painting is important and was, for the first time in art history, influencing Europe, — yes, even Paris. European Johnny-come-latelys referred to Pollock as a West Coast painter (Wyoming, you know) but at least (at last) they did refer to him. Well, you have "the facts," neatly arranged on the surface. Underneath is the struggle to give form to a new reality, which, of course, demanded new techniques.*

Pollock's reality, his vision, is *freedom*, which is one of those important words which has unfortunately become muddled in our time. Critics, no less than politicians, confuse it with license and lack of discipline, just as they confuse the artist with the criminal. For Pollock the acceptance of freedom, the striving for fluidity, is and has been the supreme discipline.

The image of this [text continued on page 58]



# GALLERY NOTES

BY DOROTHY GEES SECKLER

## 1956 PREVIEW— WHAT'S IN THE STEW?

GAUGUIN, if he is present in spirit with his (Mar.-Apr.) show at Wildenstein, might well be astonished at the success this season of directions which were the controversial ammunition of the eighteen eighties. But the vogue for primitives and for the Japanese, though still a protest against 19th century rationalism, appears now in a very different context, and even the bid of the new realists for avant-garde consideration is made across surprisingly fluid lines and often with the backing of the abstractionists. Compared to the outlandish deities of the PRE-COLUMBIAN SCULPTURE which will be given its first full-scale review at the Stable, Gauguin's Tahitian gods seem merely exotic rather than truly primitive, lacking in both the psychological impact and formal power we feel in their presence; but the spirit of that "good rocking horse" he commended may have something to do with the playful archaism of several sculpture shows by contemporaries here.

The Japanese are now valued less for their flat colors and patterns than for the mystique of their thought and their calligraphy, and the popularity of the Japanese prints, still strong after two previous shows at the Meltzer Gallery, reflects both this interest and the appeal of the Kabuki Theater, with its precisely controlled expression of primitive emotion. 1956 sees not only numerous shows by contemporary Japanese and Chinese artists, but also some of our older realists responding to the lure of calligraphy. This interest can be only partly explained by post-war fraternal exchanges. Actually it results from a convergence of Oriental gesture (in line) with certain drives of our avant-garde toward the release of energy and movement from the confines of enclosing forms, a development that can be studied both in the shows of DE KOONING and KLINE at Janis and in Betty Parsons' exhibition recapitulating, in pictures by such of her former gallery regulars as ROTHKO, HOFMANN, TOMLIN and STILL, the history of her gallery.

The influence of the Orient is more pervasive than that of a specific style. The MORRIS GRAVES retrospective coming to the Whitney in March will underline the nature mysticism that has animated the Pacific Coast School and the philosophy of Zen Buddhism has affected the point of view of many artists who work in a western style. "Once I used to paint a man walking down the road — the road as it looked to the man, now I paint the man as he looks to the road," quipped one artist. One of the most interesting of the odd parallels of eastern and western impulses is seen in the coming (to Janis) show of PHILLIP GUSTON's new wall-sized paintings. With his roots in Venice and several centuries of French art, Guston has marshaled his formerly diffused vermillions into an image which, in each picture, con-

veys a single surge of energy and light, like the wave rhythms on Korin screens.

The long-awaited exhibition of COURBET at Rosenberg, coincides interestingly, with the appearance on the stage of a bright, prize-winning group of younger artists contending for the label — "realist" for which the nineteenth-century master made his own flamboyant and courageous stand. Although most of these self-consciously figurative painters so far trace descent via other French masters than Courbet, the example of his robust art could stimulate a more earthy attitude and a fullness of form to offset the visual starvation of their opponents, our poets-in-paint.

THE CUBISTS — their "heroic" period 1910-12, includes portraits of Ude and Kahnweiler by PICASSO — arriving at Janis in January and also the Pulitzer Collection (Rosenberg) highlighting the period from CEZANNE to MONDRIAN will attract artists and cognoscenti alike most interested in measuring the distance between its now-absorbed disciplines and their present attitudes. Between 50th and 80th Streets one can scarcely turn up a clean right angle — with the exception of FRITZ GLARNER's slightly tipsy ones at Duveen-Graham this spring — and even such a Purist stalwart as LE CORBUSIER having a one-man show at Pierre Matisse, has gone the way of fluid rhythms and decorative color.

## *The Gallery as an Art Center*

As the orbit of the reviewer continues to shift uptown, with the new Kraushaar Gallery at 80th Street and Madison its northern outpost, we note a changing role for the gallery, which is most strikingly seen in the new Contemporaries (Madison at 77th), directed by critic and lithographer, Margaret Lowengrund. Devoted to prints, watercolors, drawings and sculpture, the streamlined Contemporaries is a hub of activities which include shows sent out across the country, a limited edition "Print of the Month" and an associated workshop (at 77th Street and Third Avenue) from which instruction is given by the many professionals who print there. Gone is the plush-throned back room reserved for the limousine trade, replaced by a glass facade which invites the passer-by with all the display acumen usually reserved for Dior gowns and Cadillac convertibles.

The new role of the gallery as an art center was also stressed by dealer Martha Jackson who feels the galleries have to fill the needs not being met by our public institutions. She spoke of plans for discussions, slide-illustrated lectures, films and soirées as a necessary part of the future gallery program. Some galleries, especially the new cooperative ventures run by artists — itself a new phenomenon in the art world — have already introduced [text continued on page 59]

## RECOGNITION FOR AMERICAN ART

*This page continues, from the October issue, the Gallery Notes cross-section of opposing points of view on America's changing position in the international art world. The key question: "How can we demand respect for our art in Europe if we do not give recognition to it here at home?"*

MOST DEALERS, including KOOTZ, FRIED, JANIS and MARTHA JACKSON, agree that collectors here generally prefer to buy pictures with the "imported" label. Although some individuals prefer the paint elegance of the French, others are attracted simply by the prestige of the School of Paris and hope to repeat the "lucky strikes" of those who made fortunes on Renoirs, Soutines and others. But this buying with one eye always alert for trading is far from the buying from love and sensibility that characterized such distinguished collectors as the Arensbergs, Katherine Dreier and Gallatin.

"Collectors of American art need not inevitably lose on the investment," said ROBERT BEVERLY HALE, Curator of American Painting at the Metropolitan, "the rise in value of works by Winslow Homer, Thomas Eakins and Albert Ryder compares favorably with that of such European masters as Renoir. But collectors today who would profit by acquiring such works which will similarly increase in value, must have vision. Those who associate with artists and those who know painting undoubtedly will be rewarded, but very few collectors have this ability to judge. Just as there is very little talent among artists, there is very little talent among collectors. Genius is rare in any field.

"Until recently our art was more provincial but now it can hold up its head in any company. It is true that our art is international at present," he said, "but I hope that the process will eventually reverse itself. I would like to see more native essence in our painting. Even now there are essential differences between the painters of France and America. The American traits are those of vitality, largeness, dynamism. These can be contrasted with such European qualities as

restraint, taste, unity and a love of small passages."

EDWARD ROOT, whose collection of American art was shown at the "Met," is an example of the exceptional collector who has bought for love. When we asked him how he had come to acquire so many pictures by Americans he wrote us the interesting and candid letter that follows: "The first picture I bought was bought to oblige a friend; and I have continued occasionally to buy pictures out of friendship — who doesn't? But for the most part my American paintings have been bought because I enjoy looking at them. I have enjoyed looking at foreign pictures too, but my collection has been made more or less on a shoestring and you cannot buy Matisse and Picassos on a shoestring.

"The time may come when the lady of the house takes her guests after dinner to look at an American painting hanging over the parlor mantel. When and if that time arrives American painting will have become an object (like European painting) of speculative interest. In the meantime it seems to me to be, from the strictly money-maker's point of view, a bad investment.

"May I make two other comments: 1) As fast as the United States develops a true culture I believe other nations will discover our progress, 2) Government sponsorship of the arts is desirable only if some way can be devised of keeping Congress free from the influence of interested groups."

"American art, for the first time in history, is being given consideration in France," said SIDNEY JANIS whose gallery devoted to early twentieth century masters of French art, now also shows Americans of the New York School. "I believe that the wheel has turned," he said. "With the single exception of Dubuffet the French painters of the same generation as Pollock have remained rather static over the past several years as compared with Rothko, De Kooning, Clyfford Still or Pollock, himself. Five years ago when I had a French-American show, pairing comparable artists in each country, I noted that, with the artistic level fairly even there was more culture in the work of the French. But today Bazaine, Lansky, Manessier and de Stael have passed their peak. If I were to repeat the show, placing side by side the latest works of each artist, the new paintings by Rothko





and Kline would make the French fade off the wall."

Looking back on a past season that was their best to date, GRACE BORGENTICHT and MAX KAHN of the Borgenicht Gallery found many collectors buying Americans with enthusiasm and discernment. "There are some artists whose work is slower to catch on even when their quality is recognized by critics," they agreed, "but in most cases if an artist is good and his work is publicized, he sells. Lee Gatch, acknowledged by many authorities as one of our leading artists, is an example of an American whose work is sought after by collectors here, with supply running ahead of demand, and twenty-five year old George Mueller, unknown until the Guggenheim show of Younger American Painters, now sells everything he paints before it can be exhibited and he has been invited to the coming Biennale in Venice."

MISS KRAUSHAAR of the Kraushaar Gallery pointed out that travelling had changed the art-buying habits of the nation's collectors, but not unfavorably. "There used to be important galleries in St. Louis, Milwaukee, Chicago and many other cities, generally run by older men who lost out during the depression. Now most galleries are concentrated in New York," she said, "but my biggest sales are still from the Midwest." Younger people, those who were exposed to modern art through their education, are the best collectors of American art, she believes, and as they become financially established, they will not only buy more but also encourage their children to make art a part of their lives. "We have," she concluded, "a very exciting future in prospect."

"American collections seem more and more to include the work of contemporary American artists," wrote EUNICE R. LEOPOLD of the Little Gallery in Philadelphia and a letter from the FAIRWEATHER-GARNETT GALLERY in Evanston, Illinois concluded, "we must be concerned with standards, not nationalities. The School of Paris had a powerful influence on art traditions by virtue of its true greatness. Who knows that the next such movement is not now gathering impetus in New York, Chicago, Dallas, San Francisco?" LAURA BARONE, speaking for the Barone Gallery, wrote, "There is no doubt in my mind that the next important period of art will be, if it is not already, American."

"Europe still holds the blue ribbon for technique," wrote THERESA D. PARKER of the Jacques Seligmann Gallery, "and to a much lesser degree, for taste. This was striking when viewing the summer concurrent Museum of Modern Art and Whitney exhibitions on the past decade. . . . Comparing one large painting by Soulages to one by his confrère-in-spirit, Kline: the Soulage was superb, technically speaking, while I regret to say that the Kline looked as if the artist has picked up a calcimine brush and sloshed paint onto the canvas while rushing for a train. The representationalists are not without fault either. Their paintings as a whole are as direct and unemotional as a businessman closing a contract. Generally speaking they lack sensitivity and fantasy, thus giving us nothing with spiritual value and continuously losing ground to the play of imagination required in looking at avant-garde works. We should not influence our artists in their direction or choice of materials, but we should let them know that in taste, technique and artistic imaginativeness the title is still held by European painters, and that we are counting upon them to capture those records too."

"Most of the Stable group (Kline, de Kooning, Clyfford Still) stand in a different relation to tradition than is generally understood," said Director ELEANOR WARD. "Most of

them are thoroughly academically trained, but they are not concerned with tradition. Clyfford Still, for example, has done distinguished portraits but like the rest of the group, he has thrown over this kind of training in order to express with the utmost intensity, the moment he is living in today. Highly sensitive and aware, these artists rely on unconscious impulses and not on learned technique. In order to work in this way they have had to sacrifice material success. They are willing to eke out a living because they are so excited about the possibilities they see in this direction."

Today Franz Kline influences artists in Japan and vice versa, Pollock affects painters in Italy and France, the calligraphy and outlook of Zen Buddhism inspires artists in New York and oriental styles go to Paris via the West Coast. Whether one regards art as something conforming to standards of craftsmanship and refined sensibility characteristic of Western tradition or, on the other hand, as expression arising, like Jazz, out of the raw needs of a people, this inexorable telescoping of time and space may well have the last word. In the future it is conceivable that we will see a dispersal of art activity in the art market reflecting the shifting of interest from one world capital to another that has already taken place with the artists. The center of gravity of the international art world would then shift from country to country, following the leadership of the most exciting work done in any one year. But this will only be possible when the international art market is open to all artists equally, on a basis of talent rather than nationality. Surely the efforts to correct inequalities as far as American artists are concerned — especially the effort to reassure collectors here as to the value, market-wise as well as aesthetically — of American work — is the most constructive side of an approach to Europeans that sometimes seems unnecessarily competitive. In the long run, widely recognized talent alone would force collectors to overcome their qualms about American art as an investment.

If art is international business it is also international bond. On the basis of the response to American shows sent abroad the American Federation of Arts has been able to state that, "they are material evidence to those who view them that there exists a community of thought and understanding which goes beyond nationality." Rather than fight like dogs over a few bones for the patronage of a handful of millionaires, we might turn our attention to the potential market here and in Europe, to the thousands whose indifference to art is a matter of lack of exposure.

If the spark of creativity flies around the world in a flash, the spread of deep art interest and awareness among the people at large is slower and more difficult. The publishers of art books and reproductions, scanning the national horizon beyond New York, report in the next issue on the present and potential art audience.

\* \* \*

A story that amused the hard-working Carnegie jury, as told to me by Ben Shahn: Lord Duveen, invited to the manorial home of one of his distinguished clients to close a sale of one of his 17th century pictures, arrived to find an outstanding example of the same period, a painting from a rival establishment, already installed above the mantelpiece. "How do you like this Rembrandt I am considering?" asked his host. "Splendid," replied Lord Duveen, "a magnificent painting, but, of course, much too good to be a Rembrandt."

# New Talent in the U. S. A.

*an exhibition of paintings, sculpture and graphic arts by the artists  
featured in the February, 1956 issue of ART IN AMERICA*

## will be circulated by the American Federation of Arts

Each year the A F A offers museums, universities, schools and art organizations approximately 60 exhibitions of painting, sculpture, graphic arts, architecture, design and crafts, photography, reproductions and children's art. These exhibitions, which are available to qualified organizations for standard exhibition periods of three weeks at varying participation fees, play an important part in the art programs of many communities.

This year, for the second time, the A F A will circulate "New Talent in the U. S. A.," works by 35 younger artists who were chosen by museum directors and critics in various sections of the United States for representation in the February issue of ART IN AMERICA.\*

In addition to regular A F A Traveling Exhibitions, the following special services are also offered by the American Federation of Arts:

### *Metropolitan Museum Series*

Nine exhibitions drawn from the collections of the Metropolitan Museum of Art have been made available through the A F A. They are: Chinese Porcelain; Textiles and Stencils from Japan; Art in Antiquity; Sculpture in the Christian Era; Little Masters; European Portraiture; A Landscape View; American Artists, Inventors and Craftsmen; Sargent, Whistler, Cassatt.

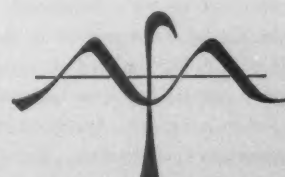
### *The Picture-of-the-Month*

The Picture-of-the-Month service permits art institutions to show a single work of art of very high qualitative standard for a period of one month, or to display an entire series in successive months. Five paintings, by Degas, Cezanne, Veronese, Piazzetta, and Reynolds were offered in the winter season, and others will be in circulation this spring.

### *Jean Tennyson Color-Slide Lectures*

These Lectures, each consisting of forty 2" x 2" color slides and a prepared text, may be used by museums, schools and art groups as an educational series, or to supplement exhibitions. The five subjects covered are: Italian Painting I (Gothic and Early Renaissance); Italian Painting II (High Renaissance to Baroque); Five Centuries of French Painting; Modern Painting in France; and Masters of Dutch and Flemish Painting.

\* For details about "New Talent in the U. S. A." or information about any American Federation of Arts services, please write Thomas M. Messer, Director, A F A, 1083 Fifth Avenue, New York 28, N. Y.





## Action Photography continued from page 21

and which interests us in any way."

This new technical liberty gave a new zest to photography, and a mania for snapshotting took possession of amateurs. They took pictures from railroad trains, from moving buses. As a Rochester amateur, W. F. Carlton, wrote in 1885: "Instantaneous photography possesses a fascination peculiar to itself; the amateur feels a particular desire to 'take something' and if the 'something' be an animate object unconscious of his presence so much the better, and with what a thrill does he see his first 'snapshot' develop up, whether a railroad train, a trotting horse, or a man hurrying along the ground whom he has transfixed with one foot on the ground, the other in the air, and his whole figure in an attitude that the original would repudiate, and declare he had never assumed such a position, were not the proof against him."

These snapshots reveal a new kind of vision. And artists in all media found this new vision stimulating. Degas, an amateur photographer himself, and Toulouse Lautrec, close friend of the photographer Paul Sescan, are but two of the Post Impressionists who found the fleeting image of infinite fascination. They crowded their canvases to the very edge, so that heads are sliced by the frame, as if seen by a wide-angle lens. We do not suggest that these masters copied photographs, but rather that they studied photographs and learned from them.

Over the last sixty years the enormous technological expansion of photography has almost entirely been devoted to making it possible to take pictures more quickly. Film has been made a million times more sensitive than the silver plates of Daguerre. Cameras are more convenient to operate and more precise. Lighting equipment makes it possible to take pictures anywhere at exposures measured in thousandths of a second. Yet all this wonderful scientific progress is meaningless unless the photographer has trained himself to see instantaneously and recognize dominant form intuitively; as Alfred Stieglitz said in 1894, to sense that moment when "everything is in balance, that is, satisfies your eye." (See Fig. 12.)

## Early American Naval Prints continued from page 29

is entitled: "A View of Commodore Preble's Squadron whilst engaging the Gun-boats and Forts of Tripoli on the 3rd of August 1804." It seems likely that these two engravings were engraved and published following Denoon's release as a prisoner of war at the conclusion of the Tripolitan War in 1805.

Stephen Decatur achieved fame when on the night of February 16, 1804 he and eighty-odd volunteers boldly sailed into the harbor of Tripoli, set fire to and destroyed the captured frigate *Philadelphia*, only one American being wounded. An aquatint of this daring exploit was engraved and published by Francis Kearny at New York on August 1, 1808, and printed by Andrew Maverick (Cover).

A primary cause of the War of 1812 was the unwarranted impressment of American sailors into the British Navy. American ships were frequently stopped at sea and searched on the excuse of ascertaining the presence of British seamen. On April 28, 1806, a British squadron cruising off Sandy Hook hailed a small American coasting vessel. A British shot hit the water near the American vessel and ricocheted, killing the American steersman. This incident created great excite-

ment in New York and elsewhere, and was the occasion for John James Barralet to design and engrave an aquatint depicting what he characterized as a murder (Fig. 7). Barralet is regarded as an American painter. Most of the work for which he is now known was done in the United States. He had come to Philadelphia from Dublin in 1796, but continued to live here until his death in 1815.

Americans today are generally unaware that during the War of 1812, the British Navy sustained fourteen defeats in eighteen naval engagements. Most of the American victories were in single-ship actions. That was a remarkable record, especially so in the light of previous British naval history which had recorded only five British defeats out of a total of two hundred such battles at sea. The success of various units of the young United States Navy encouraged artists and engravers in this country promptly to present to the American public representations of these glorious naval victories. On the other hand, when the British ship emerged the victor, as in the case of the famous action between the *Chesapeake* and the *Shannon* off Boston Harbor on June 1, 1813, the prints of the fight were generally of English origin.

The prints depicting the naval battles of the War of 1812 are far too numerous to be covered adequately in a single article. Undoubtedly, the most famous naval encounter of that war was the capture of the *Guerriere* by the *Constitution*, south-east of Halifax, on August 19, 1812, two months after Congress had declared a state of war to exist with Great Britain. An American 44-gun frigate under the command of Isaac Hull had decisively defeated a powerful British ship in an action of only half an hour's duration, and with few casualties. This victory did much to bolster morale at home and to dispel the gloom occasioned by the recent surrender of the American Army at Detroit.

Approximately a month after this battle, two print publishers at Philadelphia, William Strickland and William Kneass, were ready with a representation of the action for an interested public. It was a line engraving, probably the work of Strickland, entitled "Signal Naval Victory, Achieved by Capt. Hull." In that same year, J. Pierie and Francis Kearny, also of Philadelphia, issued another print of the *Constitution's* victory, bearing the title: "Brilliant Naval Victory, With the U. States Frigate Constitution."

An aquatint of the action, which escaped the notice of both Stauffer and Fielding, was engraved and published at Philadelphia by Francis Kearny, probably not long after the engagement (Fig. 8). The design was the work of Thomas Birch and differs materially from his well-known painting of this battle, after which Cornelius Tiebout engraved the view of the capture of the *Guerriere*, which is often seen today.

Michele Felice Corné, a Neapolitan painter, who had fled to Salem in 1799 with the assistance of Captain Elias Hasket Derby, painted several of the naval battles of the second war with Great Britain. A set of four, now owned by the New Haven Colony Historical Society, depicts the *Constitution's* initial victory. John Rubens Smith reproduced three of these paintings in aquatints published by him at Boston on November 1, 1812. The first of this interesting series is illustrated (Fig. 9).

Other prints of the engagement between the *Constitution* and the *Guerriere* include a pair of line engravings by Benjamin Tanner after drawings by Barralet, published on October 1, 1812; and the seldom found mezzotint published on March 8, 1813 by Freeman & Pierie of Philadelphia.

The succeeding naval actions of the War of 1812 were also

the subjects of American prints, some of which are worthy of description. But lack of space compels the mention of only a few. Most of these other prints were the work of competent American artists and engravers.

Francis Kearny drew and engraved an aquatint of the capture of the British sloop of war *Frolic* by the *Wasp*, published in three different states. Samuel Seymour was the engraver of a pair of aquatints of the capture of the *Frolic* and of the action between the *United States* and the *Macedonian*, both after paintings by Barralet.

In December 1812, the *United States* brought her prize, the *Macedonian*, to New York. This was the first captured British frigate to reach the United States. The event is pictured in a rare print, published in 1817, showing these two ships entering Hell Gate, then called "Hurl Gate" (Fig. 10). All we know of the background of this engraving is that the publisher was a carver and gilder at Philadelphia named P. H. Hansell.

On December 29, 1812, a fifth American victory in a single-ship action was achieved, when the *Constitution* compelled the surrender of the *Java* in a hard-fought battle off the coast of Brazil. It is a curious fact that the contemporaneous prints of this fight came out of England or France, the most prized being the set of four aquatints engraved by R. & D. Havell after drawings by the noted English marine painter, Nicholas Pocock.

Although British publishers rightly celebrated Captain Broke's brilliant capture of the *Chesapeake* with the issuance of a number of prints of the action, Captain James Lawrence was a gallant figure to the American public and his untimely death was greatly deplored. William Strickland was the designer and engraver of a view of the fatal wounding of Lawrence on the deck of the *Chesapeake*, when Lawrence uttered the immortal words: "Don't Give Up The Ship."

The engraving of Perry's Victory on Lake Erie by Tanner after the Barralet drawing is well known, as is the engraving of this action by Alexander Lawson after the Thomas Birch painting, and the pair of line engravings drawn by Sully and Kearny and published at Philadelphia by Murray, Draper, Fairman & Co. and James Webster. Captain Perry pronounced this pair to be "a correct representation of the engagement at those particular moments." Far more rare is the crude engraving of the battle by John W. Barber, which was published by Abner Reed at East Windsor, Conn. in April 1814.

During the War of 1812, the opposing fleets on Lake Ontario engaged largely in a game of watch and run, without ever coming to close grips. The American sloop-of-war *General Pike* did have an inconclusive skirmish with the British flag-ship *Wolf* on September 28, 1813. This brush is illustrated in a scarce engraving by Ralph Rawdon, published by Shelton & Kensett of Cheshire, Conn. on November 1, 1813 (Fig. 11).

The naval action having the greatest influence upon the outcome of the war was the Battle of Lake Champlain, fought on September 11, 1814. This victory by Thomas Macdonough ended the serious threat of a British invasion from Canada. There are several prints of the engagement, the best known being the engraving by Tanner after a painting by Hugh Reinagle. Another print of some artistic merit is the small engraving by William Hoogland after a Corné painting, which Abel Bowen included in *The Naval Monument*, published at Boston in 1816.

A fitting conclusion is a mention of Amos Doolittle of New Haven, who is best remembered today as the engraver of that

rare set of four prints representing the Battles of Lexington and Concord at the commencement of the Revolutionary War. He also produced a few engravings of naval interest. One of the choicest is the three-panelled print of the actions between the *Constitution* and *Guerriere*, the *Wasp* and *Frolic*, and the *United States* and *Macedonian*, published on March 20, 1813. It is entitled "Splendid Victories gained by the United States Frigates over the British since the commencement of the present War" (Fig. 12).

The collecting of historical naval prints provides an acquaintance with the works of early American engravers and also serves as a stimulus to learn more about those heroic figures who laid the foundations for our mighty United States Navy.

### *Early Commercial Art continued from page 42*

stand out by giving her a bright yellow skirt. The "Yellow Kid" became an immediate success and was widely used for advertising — an example, Adam Yellow Kid Chewing Gum. Richard Outcault had created the "Yellow Kid" for the *World*. When he left to work for the *Journal*, George Luks continued his own creation of the "Yellow Kid" for the *World*. Rival "Yellow Kids" appeared on many advertising bill boards. Richard Outcault created another figure that was perhaps an even more outstanding character in the advertising art field. Buster Brown, a knowing child, who got into all sorts of trouble but ended his difficulties with a moral, displayed all kinds of products and even lent his name to many of the fashions of the day.

Many well known products of today were made famous in the last century when industry and advertising were first wedded. They have been living together happily ever since.

### *Creative Art Education continued from page 44*

two- and three-dimensional design courses of various types. In metropolitan communities the schools do not pretend to give terminal training in art, for it is recognized that all young people desiring an art career in these cities will need additional professional art training. All that the Public Schools can do in the senior high school is to open up the field of art and give the student some guidance with respect to art schools and colleges which will help to train him for an art career after high school graduation.

The real aim of art education programs in Public Schools is to make every young person feel that he can express himself in the materials of the visual and plastic arts. The degree to which these expressions will be serious ones in the estimation of other people will, of course, depend upon the degree to which they reflect aesthetic sensitivity. For the individual, however, any sincere expression is a valid statement because even at the kindergarten level children are encouraged to evaluate their own work and teachers are urged to remain in the background.

Each child evaluates every finished product for himself. Quite logically he asks himself: Did I really show how I felt about this particular idea or experience? Did I do it in my own way? What have I learned from my experimentation with materials, as well as from discussions with other boys and girls in the room that will help me improve my creative work in the future? Since evaluation by the teacher is of minor importance, child art is somewhat akin to the creative



output of the adult artist because in the last analysis in any area of expression the artist creates for himself.

In making young people confident of their ability to express themselves in art media and to continue this activity throughout life, leaders in art education feel that the youth of America will have a greater sympathy with the professional artist. Boys and girls so educated will not only have a better understanding of contemporary art and design, but they should continue to have more open minds. Young Americans, in contrast with their parents and grandparents, will not be looking just for naturalism or just for realism. It is hoped they will continue to have a greater appreciation for and understanding of the color, texture, pattern and shape of many things in the natural world as well as in the structures and objects of the contemporary world. These boys and girls are bound to be more intelligent visitors to museums, as well as more discriminating consumers of designed objects in our culture.

#### *George Washington continued from page 47*

ture death to bring his large family and, doubtless, some of his major artistic products back to his homeland. The Washington bust was probably cared for especially well by the remaining family because it was used as a model for a number of smaller copies which were rather in demand for a time. It later disappeared, and was finally found again on a clergyman's small farm in New Hampshire where it must have spent almost eighty years completely unobserved.

As a guide for our investigation of this unusually true likeness completed more than half a century after the death of Washington, we were referred to an essayist by the name of G. S. Hillard who, in the second volume of the *Atlantic Monthly* (1858), wrote a memorial article after Crawford's death. Hillard told how he, a good friend of Crawford, lived with Crawford during his struggle to collect all information about the real features and traits of Washington when Crawford returned to the United States in 1849 after he had been commissioned to do the equestrian statue now in Richmond. Hillard emphasized the seriousness with which Crawford approached this task and how Crawford carefully considered all possible sources for information. The only Houdon representation he could have seen was the rather unsatisfactory plaster bust. Hillard also points out that Crawford felt that the most likely representation was a rather unknown portrait done by Joseph Wright. It is uncertain whether Crawford also saw a bust by the same artist, the existence of which was reported by Morgan and Fielding in their book *Life Portraits of George Washington* and which has since disappeared. Most impressive, however, is the fact, which the same authors report, that George Washington himself considered the portrait by Joseph Wright to be the best that had been done of him. He thought so highly of it that twice he ordered it copied for personal gifts. Although it is not always true that a person likes the most realistic portrait of himself best, in this case the Peale and Stuart portraits were also on hand, and we can assume that Washington felt the Wright portrait had caught his most important characteristics. A comparison of the Wright portrait with the life mask will also show a considerable similarity. There can be no doubt that, from the sources available to him, Thomas Crawford arrived at the highest degree of similarity to the features of George Washington which any artist has achieved.

## Future Issues

### *February Issue*

NEW TALENT IN THE U. S. A., the annual devoted to promising younger artists, publishers, painters, sculptors and graphic artists selected by a nation-wide committee and a group of consultants. The committee: Katharine Kuh, Chairman, H. Harvard Arnason, John I. H. Baur, Bartlett H. Hayes, Jr., Lloyd Goodrich, Edgar Kaufmann, Jr., Dwight Kirsch, Jermaine McAgy, Dorothy C. Miller, James T. Soby, Gordon Washburn, Frederick S. Wight, Carl Zigrosser. The American Federation of Arts has again scheduled a traveling exhibition based on the New Talent issue, which will accompany the exhibition as catalogue.

The PROFILE presents John Denman, a young collector, by Aline B. Saarinen. GALLERY NOTES features news about *Art in America's* "New Talent" artists published in 1954 and 1955.

### *May Issue*

ART AND INDUSTRY is the feature of this special issue, guest-edited by Eloise and Otto Spaeth. The issue will include a preview of the new General Motors Research Center in Detroit. Among the featured articles: Russel Lynes discusses relationships between art and industry during the last ten years, Bernice Fitz-Gibbon writes on retailers as exhibitors, Benjamin Barkin describes the Meta-Mold project, Daniel Wildenstein presents the viewpoint of the art dealer on the cooperation between art and industry, and Otto Spaeth outlines a proposal for art in hotels.

The PROFILE is of Henry F. du Pont, by Alice Winchester. An occasional column devoted to DECORATIVE ARTS will be initiated with two pieces which touch on the issue's theme of the arts and industry: *Art in Glass — Stiegel to Steuben* by Helen S. McKearin and a survey of American Silver from Paul Revere to the contemporary silver sculpture commissioned by Towle Silversmiths, by Kathryn Buhler.

### *Special Features in Other Issues*

MUSEUM TRENDS, a new regular column, will be introduced by Mitchell Wilder of Colonial Williamsburg with an account of the accelerated museum interest in folk art. Other trends to be discussed will include museum cooperation with young collectors, long-range purchase programs and new ideas about museum architecture.

A series of articles on art education, started in this issue with Dr. Lally's discussion covering kindergarten through high-school will be continued with articles on art education at the college and post-graduate levels and in special art schools.

A group of articles on major American sculptors will include an article by Andrew Carnduff Ritchie on Seymour Lipton; other articles will feature Alexander Calder, David Smith, Richard Lippold, David Hare, Theodore Roszak and Isamu Noguchi.

### *The Collector Today continued from page 48*

There is still another group who become interested in fine things through exposure to color reproductions both in magazines and in art books as well as through radio and television, and there is no gauging how much more color television may increase this spread of interest in the fine arts through the various modern media of communication.

These people eventually go to the museums and galleries to see for themselves, and almost surely they will get the urge to collect even if they start with a color reproduction.

Finally, there is a new group of people, and to me one of the most important, who have been interested by their local museum director. This, of course, applies mainly to the smaller cities where the museum director comes in contact with almost all possible collectors either through the Museum or some other civic activity or social event. These people gain confidence in the director, and he, in turn, gives them the confidence to go out and look and buy with a certain sense of security since they have a professional opinion on which they can rely to back their judgment. Take, for example, a successful business man who has always relied on his lawyer to guide him through the legal pitfalls of his business. When he has leisure and his interest is aroused in collecting, the museum director can occupy the same position of confidence as the lawyer enjoyed. More and more in traveling round the country I find this relationship growing up and the museum director anxious to co-operate with the dealer, for he realizes that the objects sold in his community will more than likely someday come to his museum and that it is to his advantage to guide and develop the taste of the collectors in order to eventually improve the quality of the museum collections.

It is not easy to discuss the collecting of museums and foundations in generalities. Each one is really a special situation. From the viewpoint of the dealer, I think there is one observation that generally holds true. Probably the most ideal museum situation of all time was that of Dr. Bode at the Kaiser Friedrich who was given free hand to form the collection and who, consequently, built up one of the great museums of the world. The average museum director in the United States today is not in a position to act quickly. He is bound to a series of acquisition committee and trustee meetings and often earmarked funds. Thus he is not really in a position to compete with free agents such as foundations and private collectors who on superlative things can make immediate decisions. In some cases I believe that when the trustees meet, the director is not even allowed to be present at the final decision. It would seem to me that museum buying could be greatly facilitated and the pictures of the highest quality would be offered to them more frequently if the director were given a stronger position.

I am afraid that up to this point we have discussed collecting in only one specific school and that I may have conveyed the idea that only the Impressionists and the Post-Impressionists command high prices. This is not true. A picture of any school of the finest quality can and does command a top price today, but these prices have been reached often after centuries of testing. I hold no brief for the modern against the old, the abstract against the realist, the impressionist landscape as opposed to the works of Poussin or Claude. What I do believe is that the collectors of today should be willing to look with an open mind at all pictures, searching above all for quality. Too often the collector is looking for a Matisse and cannot find time to look at an Italian painting of the thirteenth century which Matisse himself would find and has found time to study and from it draw inspiration. We live in an age of specialization, but I believe that specialization should be confined to our respective businesses and that when the collector looks at paintings, it should be with the idea that paintings of quality of all periods are on a par and can hang together happily.

Before concluding, I would like to bring up three questions which as a dealer I have been asked most frequently.

The first is: Can a dealer create a market? I think in a limited sense he can. To create a boom such as that of the Barbizon painters in the days of our grandfathers or the Impressionists today takes, I believe, a combination of circumstances beyond any one person's or group's control. On the other hand, Curt Valentin was able almost single-handedly to create a market in the most difficult of all mediums, sculpture, over a space of a few too short years. A dealer with a real knowledge and belief in what he is handling can most certainly weld together a group of believers and from them a market, but it is a long and arduous project and must have a sound basis on quality, not fadism.

The second is the problem of the first purchase in the field of fine arts. So often an eager would-be collector is scared of the criticism his first purchase will incur and often with reason, for the veteran collectors, critics and museum directors will demand too much in a first purchase, and this I am afraid only too often discourages further purchases. After all, the first painting Mr. Frick bought was a Ridgeway Knight. If someone had slighted the Ridgeway Knight, one of our great Galleries might not be in existence today.

The third question that comes up so often is: Is this a good investment? The obvious and only answer is that the art dealer is not in the investment business. The French collectors buy contemporary painters *en bloc* as an investment and often even create an artificial market to unload at a small profit. That does not exist here today, and I think it is to the advantage of the painter. Recently, Knoedler Galleries had a Winslow Homer which we had acquired from him at the turn of the century and sold for \$2,700. Since then at intervals of about fifteen years, we have sold this same painting for \$38,000, \$60,000, and finally for \$85,000. However, the only sound premise for buying a painting as an investment is that if you acquire a work of the first quality, you will have an asset that has always been negotiable in any and all the troubled times the world has seen up to today.

To return briefly to my original premise that collecting has reached another turning point; I believe one additional factor to be considered is that every day more and more pictures of top quality go into museum collections, removing them permanently from the market, and this is one of the principal factors involved in the growing scarcity we have discussed and, hence, a vital factor in the increase of prices. I believe the magazines such as *Life* and all others which devote several pages to color reproductions will have a great influence on the general public and especially on the new collector. Books such as the Metropolitan Museum's new collection of color reproductions and the Skira book on Gothic art will tend to make the old masters as familiar to the public as Lautrec and Van Gogh. The increased interest of the museum director in the collector will help to guide collecting into more diversified fields to the mutual advantage of the museum and the collector.

Finally, I sincerely believe that the collector in this country is demanding and will continue increasingly to demand the highest quality in any work of art he wishes to add to his collection or to start his collection.

The content of this article was first presented in a talk at the Museum of Modern Art in October, 1954 for the American Federation of Arts 45th Anniversary National Convention.



## Contributors

B. H. FRIEDMAN has published fiction, poetry and non-fiction in various quarterlies and art magazines. For the past several years, he has been profoundly interested in the work of the "abstract expressionists," and owns paintings by Pollock, Gorky, Tomlin, etc. He works for a New York construction firm, and is presently writing a novel set in the New York art world.

RITA S. GOTTESMAN is the author of two books published by the New-York Historical Society, *The Arts and Crafts in New York 1726-1776* and, same title, 1777-1799. These volumes are a record, culled from advertisements in New York City newspapers, of the artists, artisans and craftsmen of the time. She is planning to continue her work to the year 1825. She has lectured on antiques and has contributed articles to magazines and newspapers on a wide variety of related subjects.

ERNEST HARMS is a psychologist, interested in medical and cultural psychology. He was formerly director of the International Institute for Folk Psychology. Dr. Harms has published a number of books, among them *Essentials of Abnormal Child Psychology* and *The Handbook of Child Guidance*. In the field of cultural psychology, he has written a book on *Psychology of Style*, one on Michelangelo, and another on early Christian art. He is now at work on a book which will deal with the psychological sources of American civilization.

EDGAR KAUFMANN, JR. studied painting in New York, Vienna, Florence, London. He was subsequently an apprentice with Frank Lloyd Wright. From 1938 to 1955 he was associated with the Museum of Modern Art, for a number of years as Director of the department of Industrial Design and Director of the "Good Design" exhibitions. He is also a lecturer and TV and radio speaker on modern architecture and industrial design, author of a number of books in these fields, and contributor to many art and national magazines.

E. COE KERR, JR. graduated from Yale University in 1937. Since that time he has been associated with M. Knoedler and Company, with the exception of the period of the war from 1941 to 1945, when he was in the Army and served as Assistant G-3 and also G-2 of the 80th Infantry Division in Europe. He is now a Director of M. Knoedler and Company and a Trustee of the Associates in Fine Arts of Yale University.

DR. ANN M. LALLY is Director of Art for the Chicago Board of Education and Lecturer in Education at the University of Chicago and De Paul University. She is author, with others, of *The Gifted Child*, and many articles on art teaching, administration, and supervision. She is Advisory Editor of *Arts and Activities*, a member of the Woman's Board of the Art Institute of Chicago, former Director of the Chicago Chapter of Artists Equity Association, President of the Illinois Art Education Association and Vice President of The Western Arts Association.

BEAUMONT NEWHALL, Curator of the George Eastman House, Rochester, New York, is the author of *The History of Photography* (The Museum of Modern Art, 1949). His present article is based on the Frederick W. Brehm Memorial Lec-

ture, delivered in 1954 at the Rochester Institute of Technology. As Senior Instructor in Photographic Arts at the University of Rochester, he has given what is probably the first academic course in the history of photography.

IRVING S. OLDS is a lawyer and former Chairman of the Board of Directors of United States Steel Corporation, who over the past thirty years has collected prints and paintings dealing with the early days of the United States Navy. Until recently Mr. Olds was President of the Grolier Club of New York. He is a Trustee of the Metropolitan Museum of Art, the New-York Historical Society, and the New York Public and Pierpont Morgan Libraries.

### Profile continued from page 49

kind of fluidity he knew in the expanse of the West as a boy and he knows now in the expanse of the Atlantic off Long Island. He is profoundly concerned with the rhythms of nature, and, like nature, he works from the inside out. His paintings grow — in him — and on canvas. Slowly in him. Quickly on canvas. Even his largest paintings, four of which are 9 by 18 feet, were substantially completed in about two hours each. After Pollock has tacked canvas to the floor of his studio, he "arranges his palette" by lining up cans of the household paint which he intends to use. He applies paint to canvas directly from the cans with sticks, knives, trowels, occasionally his bare hands — anything to scoop up the paint and dribble it upon the canvas. The speed, excitement, and rhythm with which he works result in images of interlaced color rhythmically interrupted by explosions.

The techniques which Pollock has developed are the result of his need to express fluidity — energy and motion made visible. No image could better express this concept than that of liquid paint spilled on canvas. But remember that the use Pollock makes of the accidental is not itself accidental. He improvises, using the accidental, accepting the accidental (as one does, in nature), but not being dominated by it.

What he is abstracting is creativity itself. The details — the blobs, if you like — of a Pollock painting are the un-"free-forms" of Arp and Miro, set completely free — made sensuous, textural, mobile — in short, made alive. It is in this sense of complete honesty and directness that Pollock is "primitive." His work communicates tactile excitement and fidelity to materials as does the art of Africa. It is concerned with the essentials: with creativity, with the human touch, which is always there in Pollock's work, even when not emphasized by hand or footprints. This is an art in revolt against the inhumanity of machine art, but which uses, paradoxically, industrial blacks and whites, household enamels, and radiator paint — uses them with a sensitivity and love that is in complete opposition to the *Fortune* cover and the Leger mural. The attitude is new in painting. It is comparable, in the sensuous handling of materials, to the work of a potter — say, a very great potter of the Sung dynasty. Pollock, working around a painting, as is so beautifully shown in the Namuth film, is closer to such a potter working with a plastic material in motion than he is to the conventional painter or sculptor working with static canvas or stone.

Pollock and other "abstract expressionists" are especially important because they have assimilated the cubist tradition (particularly the concept of the two-dimensionality of a can-

was and the shift from the "analytic" to the "synthetic" and merged this with the emotional impact and acceptance of the accidental in the expressionist-surrealist tradition. This process of assimilation was — again it must be emphasized — never programmatic, but a natural growth, a consequence of Pollock's needs. What Pollock assimilated was, in fact, the history of modern art. The assimilation was so complete — as always with a great artist in relation to the past — that he is, paradoxically, the most "original" of contemporary American painters.

Because this process of assimilation has not been properly understood, the destructive elements in Pollock's work have been greatly over-emphasized. He's had to destroy a lot to get at his truth, to come face to face with himself, just as one tears up ground to plant or demolishes an old building to build a new one. If one looks at a painting like *Number 12*, 1952, shown recently in the Collectors' Show at the Museum of Modern Art, destructive violence is there, but so is the positive, the Dionysiac, the orgasmic. Storm and calm, permanence and change, are fused. This is *personalized sky-writing* (another paradox). If it says "—you," it says it positively as well as negatively. "You" are the world, a beautiful woman, and Pollock's lust is as ambivalent as Othello's. What is loved is always in a sense destroyed.

When this article was discussed, Pollock said that he didn't want any direct quotes or revelations of his private life. He said he'd stand on his painting. The way he said it was rougher and firmer — and less "eloquent" — than Epstein's "I rest silent in my work." But the real difference was that Pollock meant what he said. He's never going to write an autobiography. He's painted it, and a retrospective sampling is being shown at the Sidney Janis Gallery from the last week in November through December.

The real "facts" are all there — from *The Flame* of 1937 (which is in many ways the most personal painting Pollock has done, marking his break with the Mexican and Benton influences, and anticipating much in his own later painting) to recent work of 1955. You'll see the beginnings of his "dripping" technique in *Pasiphae* and *Gothic* of '43 and '44 respectively, an important black and white of 1950, and a lot of Pollock's most typical and mature work of the late 'forties and early 'fifties. In short, you'll see a biography (edited only by the space limitations of the gallery) of one of the really important modern artists.

### Gallery Notes continued from page 50

such features. Apparently the artists of the Terrain Gallery, one of the liveliest of this type, do not believe with Barnett Newman that "aesthetics is for the artist like Ornithology is for the birds," since they have initiated a series of aesthetic discussions around the Elie Siegel theory of opposites with exhibitions through the season to illustrate specific art principles. (The application of the Siegel theory to the development of his painting will be the theme of a retrospective of CHAIM KOPPLEMAN in January.)

A provocative theme show coming to the Downtown Gallery in February presents the idea that the artist, in his maturity, often unconsciously returns to an image which appeared in his early work. A selection of paintings by O'KEEFE, STEUART, DAVIS, MARIN, KUNIYOSHI, SHEELER and others, turns up some parallels striking enough to interest both critic and psychologist.

### Predominantly Distaff

Among a number of distinguished women artists this season brings to the fore:

ELIZABETH SPARHAWK-JONES who, as a young girl, was considered something of a prodigy, then Sargent-like watercolors, has continued over decades to develop her subsequently adopted oil style toward a personal Expressionism. A new group of landscapes, more high-keyed than her recent Rouault-esque vein, will be seen at Rehn in March. SYDNEY GROSS's soft-focus abstractions continue (in February) the vein of fantastic inventions introduced in his last show here.

VIEIRA DA SILVA, called by a French critic "the Impressionist of the abstracts," and probably the best known woman painter in Paris (where she has lived since leaving her native Portugal in 1928) shows a group of her airy, mosaic-like variations on themes of industrial or visionary cities at the Saitenberg Gallery in March. Also at this gallery, new work by HEDDA STERNE, Rumanian-born American abstractionist whose paintings are as poetic as her husband's (Saul Steinberg) are caustic.

HELEN MARSHALL's long-delayed debut at Durlacher last year surprised almost everybody with the maturity of her somberly romantic-realist horsemen and fencers. Her subsequent development can be studied at the same gallery where she will show landscapes painted in England and Maine and also a new group of paintings in which the dialogue between man and beast, skill and natural force, takes place around the



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theme of the bird-trainer. A one-man show of Marjorie Phillips' (wife of Duncan Phillips) intimate, light-soaked world will also be seen here.

Horses have also been a central theme in the more painterly expressionist paintings of ETHEL MAGAFAN, whose recent work will be shown at Jacques Seligmann, where she is welcomed as a gallery regular. Other newcomers to this gallery are CHANNING PEAKE and HOWARD WARSHAW.

CORNELIS RUHTENBERG, who studied with Karl Hofer and was considered one of Berlin's leading women artists when she was only twenty-one, shifted from her former expressionist style to a sober, highly controlled realistic style in the large close-up compositions of women and children she will show at Passadoit.

## *Fantasy*

At Iolas small sculptures in bronze by MAX ERNST will present some of the strange company of personages familiar in his Surrealist paintings and Belgian MAGRITTE continues his images of a world turned to stone with the relief — or perhaps accentuated horror — that in the new work some parts appear to quicken and come alive.

Fantasy also has its day at Kootz where BAZIOTES, having his first show in three years, perpetuates his imaginary menagerie in luminous settings on a larger scale than before. One of his most important pictures has already been acquired by collector William A. M. Burden.

A shack teetering on a peak is the unforgettable trade mark of MATHEW BARNES. At the Martha Jackson Gallery his first exhibition in years will show the range of the desolate or moonlit variations on the house and hill theme that filled the imagination of this self-taught mystic from the West Coast.

LYONEL FEININGER whose architectural sunsets and translucently ethereal cities form a link between Cubist disciplines and the poetic imagists, will present new landscapes at Willard.

## *The Orient*

KABUKI ART is the title of the Meltzer Gallery's show (to Jan. 7) of Japanese prints from the 17th, 18th and 19th centuries, celebrating actors in the regalia of their traditional theater which will come to New York about the same time. It will be followed later in the spring by a show of drawings, watercolors and prints by contemporary Japanese. "Metal prints" by ROLF NESCH, in which he uses nails, wire mesh and other unconventional means to obtain almost sculptural surfaces, will be shown there in late January. The drawings of FELIX TOPOLSKI, called by critics abroad "the English Daumier," will follow in February.

CHEN CHI, the Chinese-American artist whose watercolors of squalid city streets won the one thousand dollar prize given by the American Watercolor Society, will again show at the Grand Central Galleries in January his scroll-proportioned

vistas with their odd mixture of fact and fantasy. NANCY ROOT, wife of Elihu Root, will have a one-man show of her New York harbor scenes here.

DONG KINGMAN, sent on a good-will tour of the Far East by the State Department was impressed by the artistic freedom in Japan and the experimental quality stimulated by their exchange of exhibitions with other countries. The sketches he made in early mornings before his official duties, are being translated into paintings he will show at the Midtown Gallery.

SIDNEY LAUFMAN, well known as a landscape realist, has "gone oriental" in the calligraphically transcribed tree motifs he will show at the Milch Gallery in March.

ZAO-WOU-KI, the Chinese-French watercolorist, hews his native linear tradition in the delicate wash drawings he will show at Kleemann in January. This gallery will also hold a one-man show of work by the late WILLI BAUMEISTER, one of the earliest German abstractionists, including some painted in the Stuttgart basement where he worked in obscurity during the decades his painting and teaching were banned by the Nazis. Also shown here will be the non-objective paintings of HANS HARTUNG who found refuge from Hitler in Paris where, at fifty-one, he is a leading abstractionist.

The success of KENZO OKADA since he came here from Japan in 1950 suggests a readiness for it on the part of the American audience already familiar with Klee. In his art the tie to nature is reticent but pervasive and the spontaneity of the brush seems restrained both by an impersonal attitude and also by the suggestion of an atmosphere enveloping his floating images. His third one-man show will be at Betty Parsons.

### *Accent on the International*

LOREN MACIVER will show at Matisse a group of her landscapes imaginatively reconstructed from sketches made while on a recent jaunt through Europe.

ADOLF DEHN will show watercolors from his recent travels along with a group of gouaches in a more fantastic vein at Associated American Artists in the spring.

Younger Italian and German artists, cut off during the war years from "degenerate" French art by their respective dictators, feel the need to catch up and some of the youngest have recapitulated the history of modern art all the way from Impressionism. Generally painters like BIROLI, who will show at Viviano prefer to abstract from nature — although they are interested in the greater independence and freedom for invention of the New York School.

ERIC BUCHHOLZ, an older generation artist, after he had offended the Nazis by painting a *Portrait of Suffering Humanity*, escaped into the German countryside where for almost twenty years he raised his own produce and wove cloth for his clothes. The results of this strange interlude (when mathematics and philosophy replaced his art interest) on an imagination inspired by Klee and the Russian Constructivists, will be seen in the sculpture in plastics and watercolors in his first one-man show here at Rose Fried, Jan. 15 to Feb. 15.

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## Collage

An international show of collage representing for the first time both such great masters as Braque and Picasso and numerous interesting but less known practitioners from abstract to surrealist, will be presented by Miss Fried with the help of Dr. Herta Wescher, editor of the French publication, *Cimaise*, and well known as a writer on collage.

Abstract collages by an American, CHARMION VON WIEGAND, an authority as well as a performer in this medium, will be shown in a one-man show at Heller on January 2-21.

Collage has also been used descriptively as we are reminded by the views of cathedrals and other European monuments made from pasted elements by ROBERT COURTRIGHT, at the New Gallery this spring.

MARCA-RELLI's canvas collages are due at the Stable in the fall.

## Younger Generation

The avant-gardism associated with the Tibor de Nagy Gallery entails an open mind in this period of shifting perspectives, say the owners, and so they have scheduled one-man shows by abstractionists alternating with realists whose ties are more those of attitude than of style. Planned for the spring, ROBERT GOODNOUGH's recent work will show which of the directions indicated in his last exhibition here has proved most vital to this influential painter. HELEN FRANKENTHAL's abstractions will be followed by the detached and pleasantly understated landscapes and portraits of art critic Fairfield Porter. The representational paintings of Jane Freilicher follow in the fall.

"I intend my work as poetry," wrote EDWARD CORBETT, one of the "Fifteen American Painters" Dorothy Miller introduced at the Museum of Modern Art in 1952. A first one-man show of his abstract charcoal and pastel drawings at Borgenicht, May 7-26, will introduce his evocative smoke-toned nebulae to a public that has seldom seen his work, though it has been well collected.

Realism, unequivocal and unprefix is the program of the Davis Gallery and the young artists they present have called attention to this exceptional position by their successes. A one-man show of HARVEY DINNERSTEIN's figure drawings will continue into January followed (Jan. 12) by landscapes by SEYMOUR REMENICK, winner of this year's \$2000 Tiffany prize along with DAVID LEVINE, another of this gallery's younger realists.

Realists rub elbows with abstractionists in a show of such younger generation Americans as JOAN MITCHELL, ROBERT GOODNOUGH, PAUL BRACH and others in a special show which Sidney Janis plans for April to follow the important one-man shows of Guston (Feb.), De Kooning (April), and Kline (March).

Contempo-collecto-mania is the title of the collection of Martha Jackson, celebrating late in January the opening of her new gallery at 32 East 69th Street, with two floors

of exhibition space in what was formerly the Kelekian Gallery. Late in February she will have a one-man show of paintings by SAM FRANCIS whose paintings, brushed and dribbled into evocative nature images, have recently been acquired by the Dana Collection of Boston and the Museum of Modern Art, followed in March by a show of work by JOHN HULTBERG.

MARCO LEYNOR who recently returned from Europe after receiving the McDowell award from the Art Students League will be introduced in a first one-man show at Heller and BYRON COTO, seen in one of the "New Talent" selections at the Museum of Modern Art, also makes his solo debut here. Italians MORANDI, CAMPICLO and MUSIC are scheduled for the spring.

STANLEY TWARDOWICZ whose vibrantly textured abstractions have appeared for the first time in the Guggenheim, Carnegie and Whitney shows this year, has his fifth one-man show at Contemporary Arts beginning Jan. 9.

MARY CECIL ALLEN, Provincetown artist whose abstractions suggest the scale and vastness of her native Australia, is introduced in a one-man show at Wellons, Jan. 2-14.

CARL MORRIS, well known on the West Coast, shows Jan. 3-21 his shimmering light patterns at the new Kraushaar Gallery followed by JOHN LAURENT, son of sculptor Robert Laurent with simplified, subtly textured abstractions.

ELIAS FRIEDENSOHN, in his first one-man show at the Hewitt Gallery shows symbolic figure compositions painted with an agitated, expressionist churning of paint surface that departs sharply from this gallery's familiar precision techniques. But Magic Realism (neglected this season except for LEONID's new paintings coming to Durlacher), will win new ground in portraiture when BRIAN CONNELLY shows his likenesses of celebrities aspiring to the meticulousness of an old Flemish master, (in February).

LILI BRODY, Hungarian-born artist who has two shows in Paris, will show abstractions on Chinese rice paper at the Cooperative Gallery.

### Retrospectives

ARTHUR OSVER, on the occasion of his recent retrospective exhibition in Chicago, clarified the relationship of his severe, abstracted forms—his brooding rooftop images—to the point of departure in nature. The entire show, tracing the development of these industrial icons through his images from Italian landscapes, comes to Grand Central Moderns this spring. One-man shows for BYRON BROWNE, LOUISE NEVELSON and ROBERT CONWAY are also scheduled for the spring.

The A.C.A. Gallery marks the recent death of TROMKA by a retrospective show in April surveying the development of his Expressionist variant of Social Realism.

CHARLES BURCHFIELD's retrospective, coming to the Whitney in January reviews the development of his pioneering with watercolor as a major form and with unconventional approaches, a departure for which we are becoming known in Europe.



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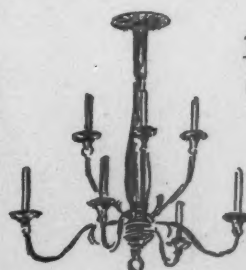
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